SUPERSTAR SOLOS WITH SUPER-TAB™ NOTATION

HEAVY METAL DYNAMITE FOR GUITAR

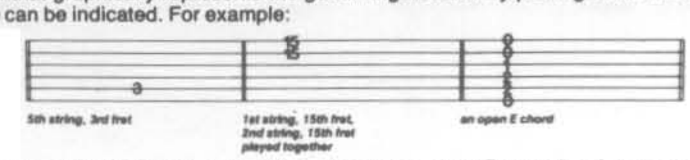


HEAVY METAL DYNAMITE FOR GUITAR

TABLATURE EXPLANATION

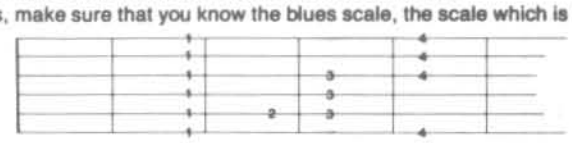
Definitions

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

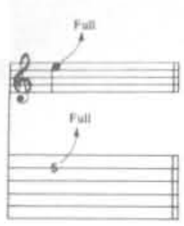
Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



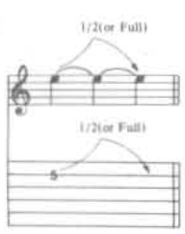
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)
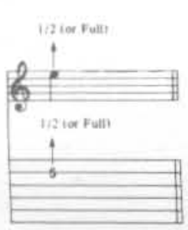


BEND: Strike the note and bend up ½ step (1 fret).
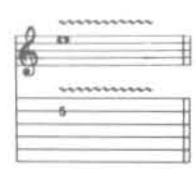


BEND: Strike the note and bend up a whole step (2 frets).
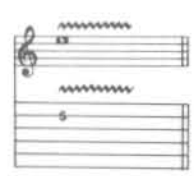


LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



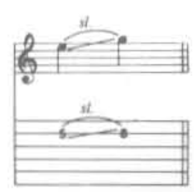
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.
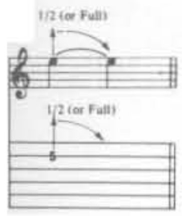


SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.



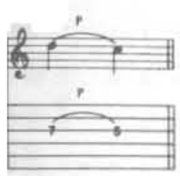
SLIDE: Same as above slide, but the 2nd note is struck.



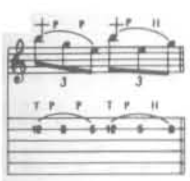
GHOST BEND AND RELEASE: Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.
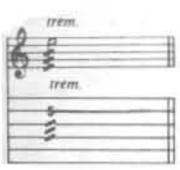


UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.
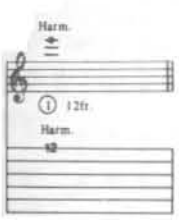


PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



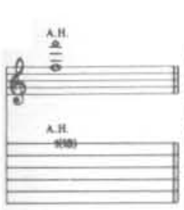
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull-off to note fretted by the fret hand ("T" indicates "tapped" notes).
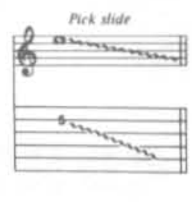


TREMOLO PICKING: The note is struck as rapidly and continuously as possible.



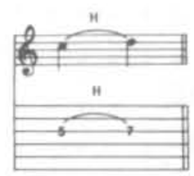
NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.
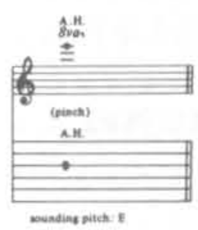


ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



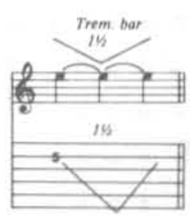
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.
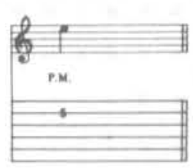


HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



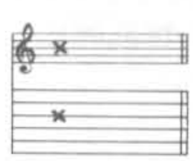
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: Pitch of a note or chord is dropped a specified number of steps then returned to original pitch.



PALM MUTE (P.M.): The note is muted by the picking hand lightly touching the string(s) just above the bridge.
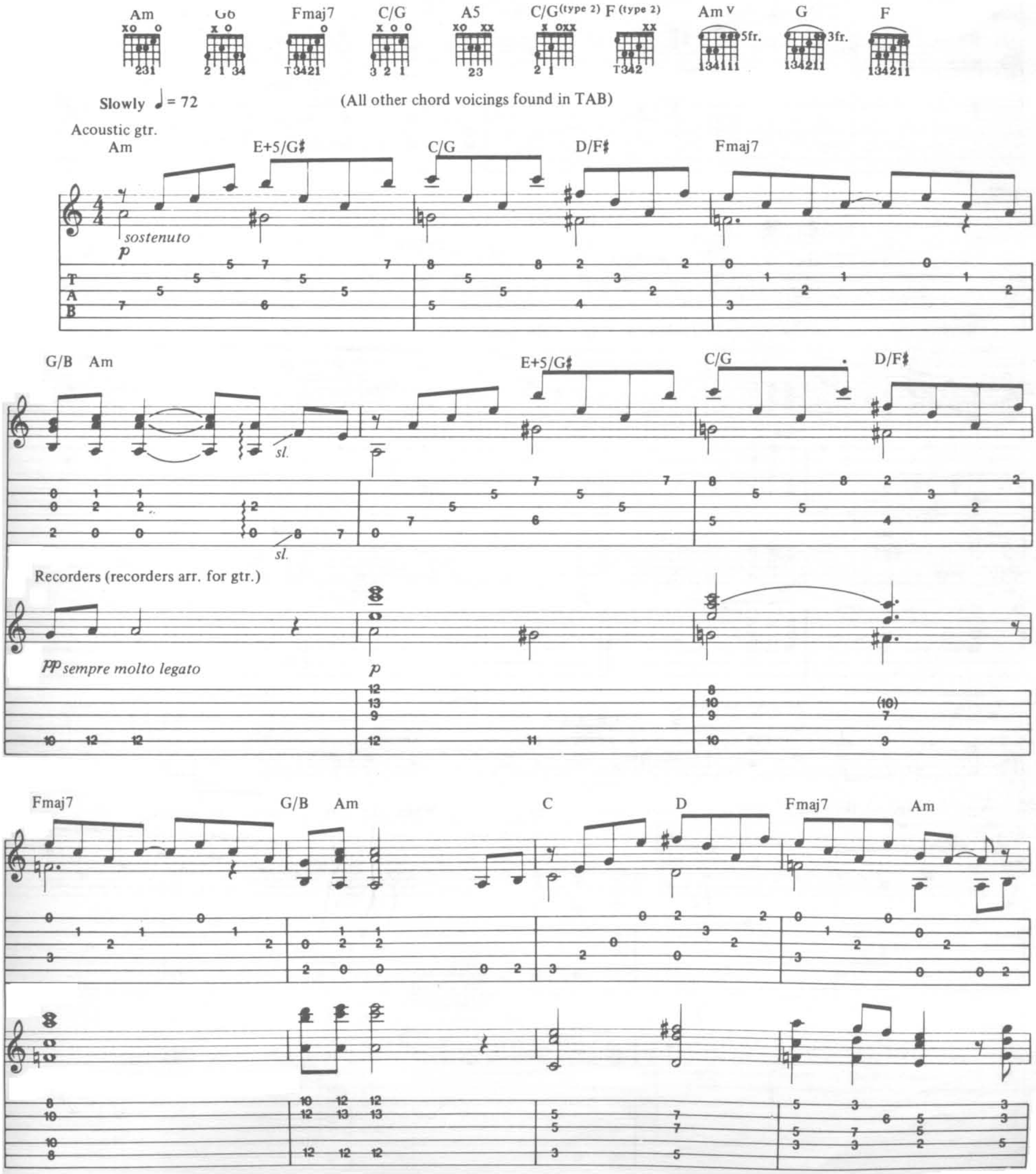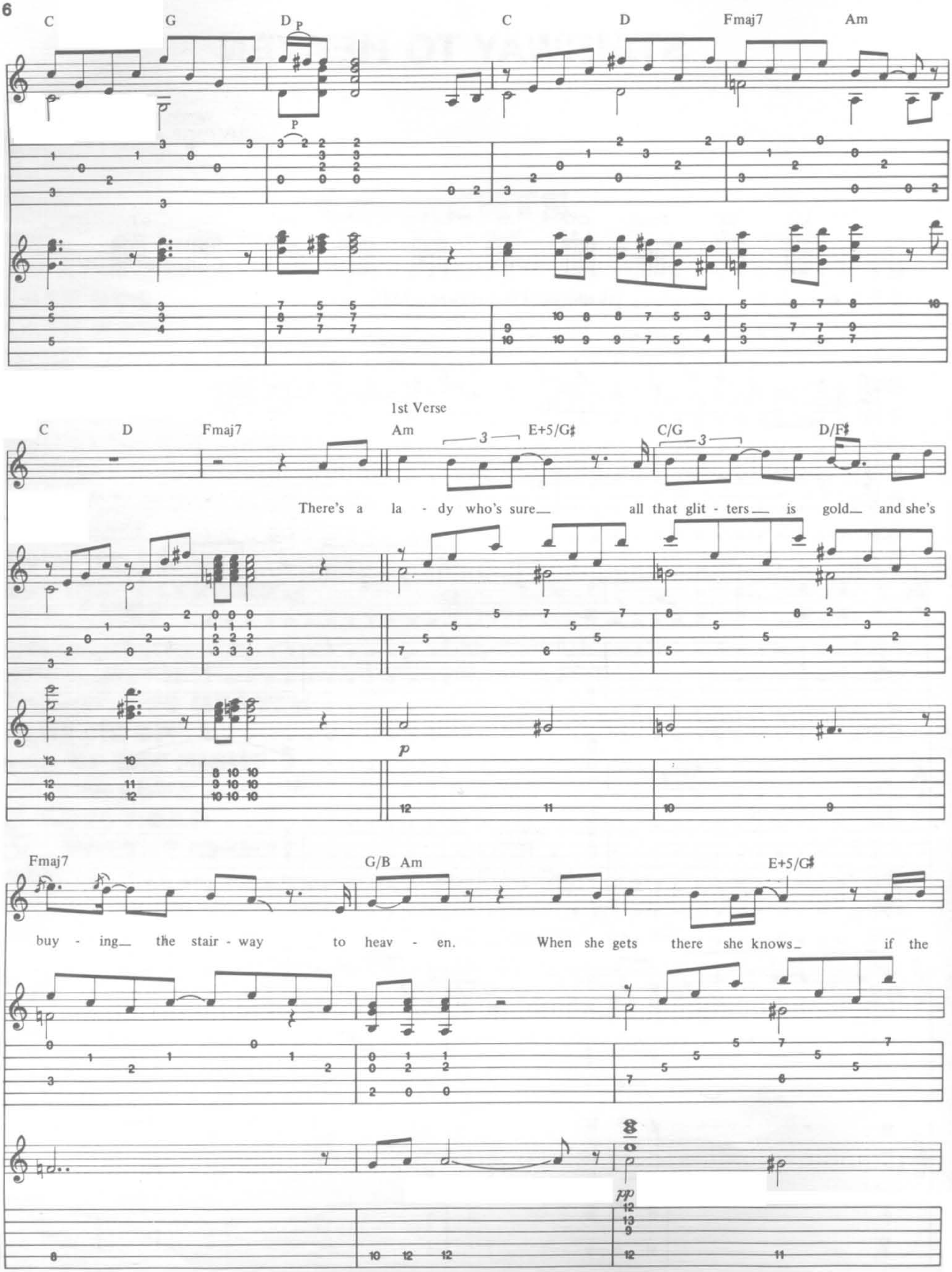


MUFFLED STRINGS: A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.
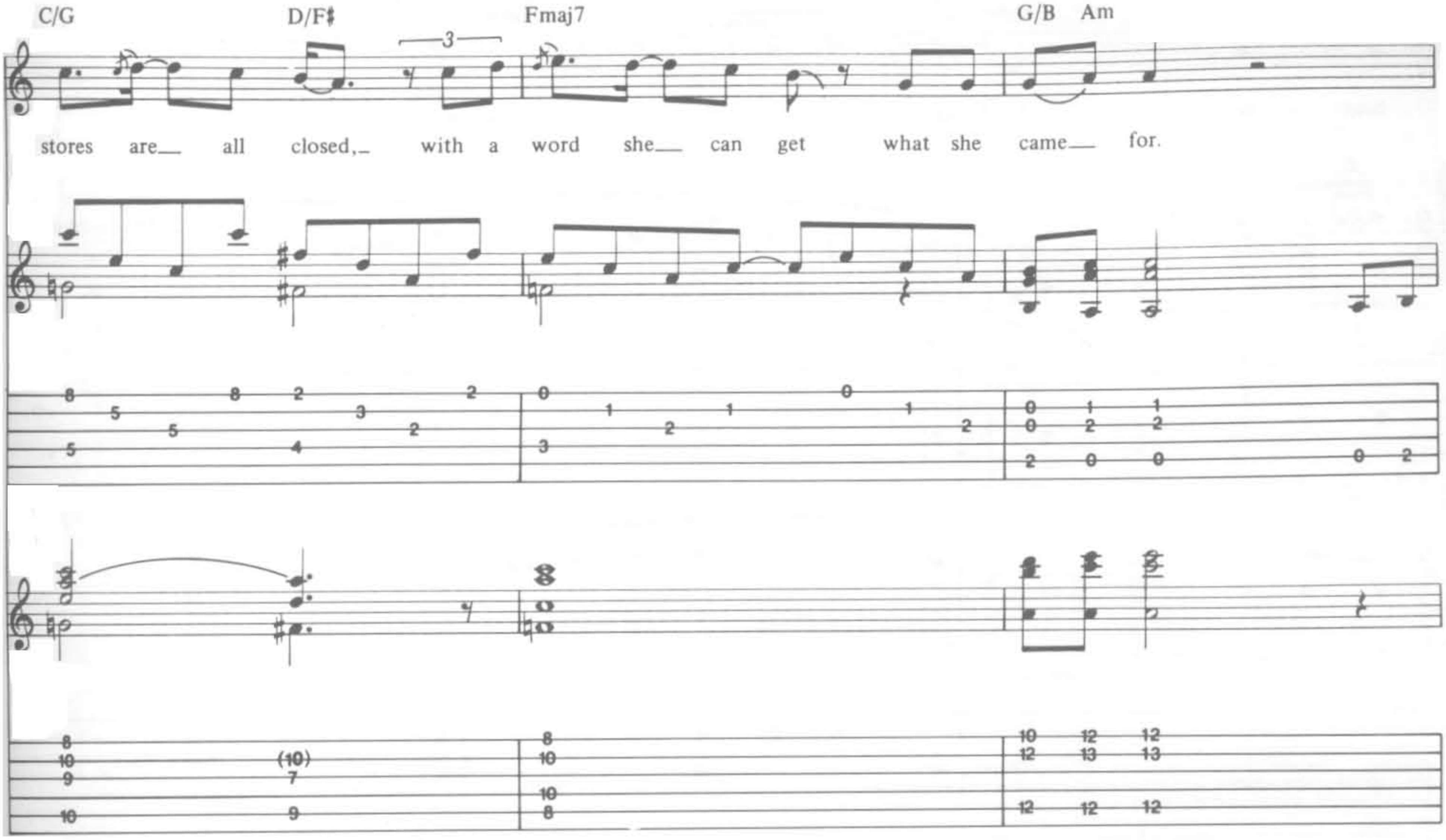
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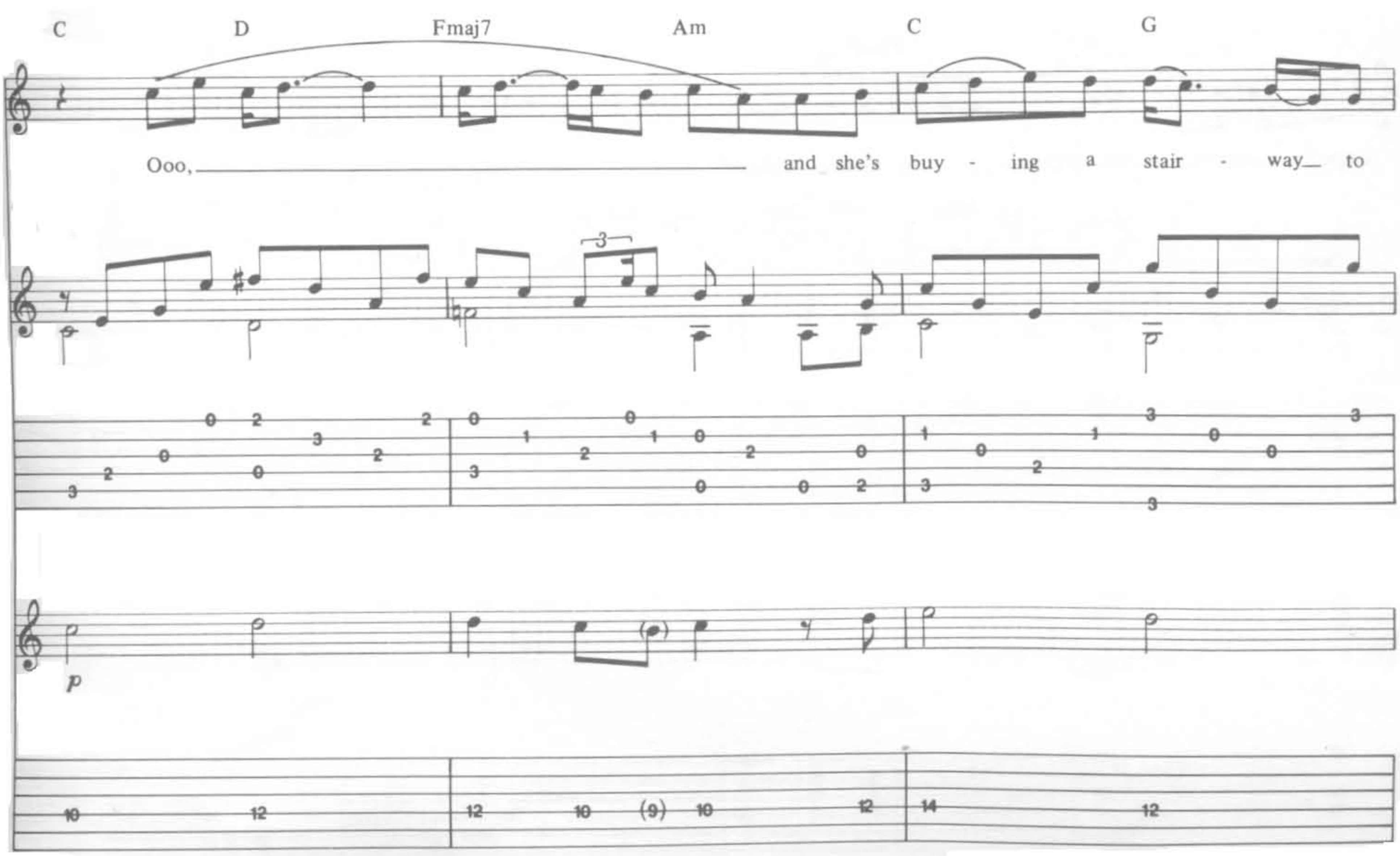
STAIRWAY TO HEAVEN
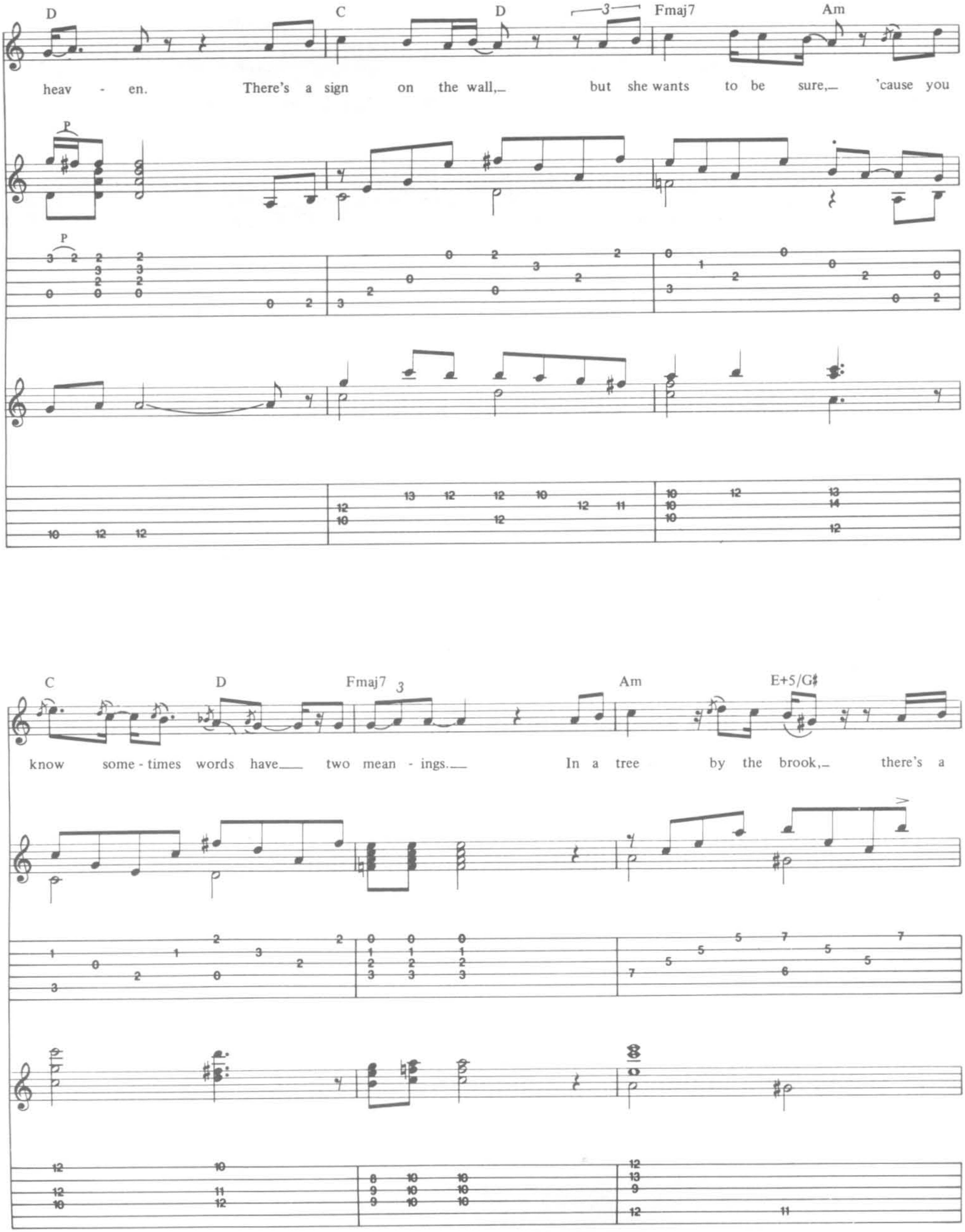
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JIMMY PAGE and ROBERT PLANT
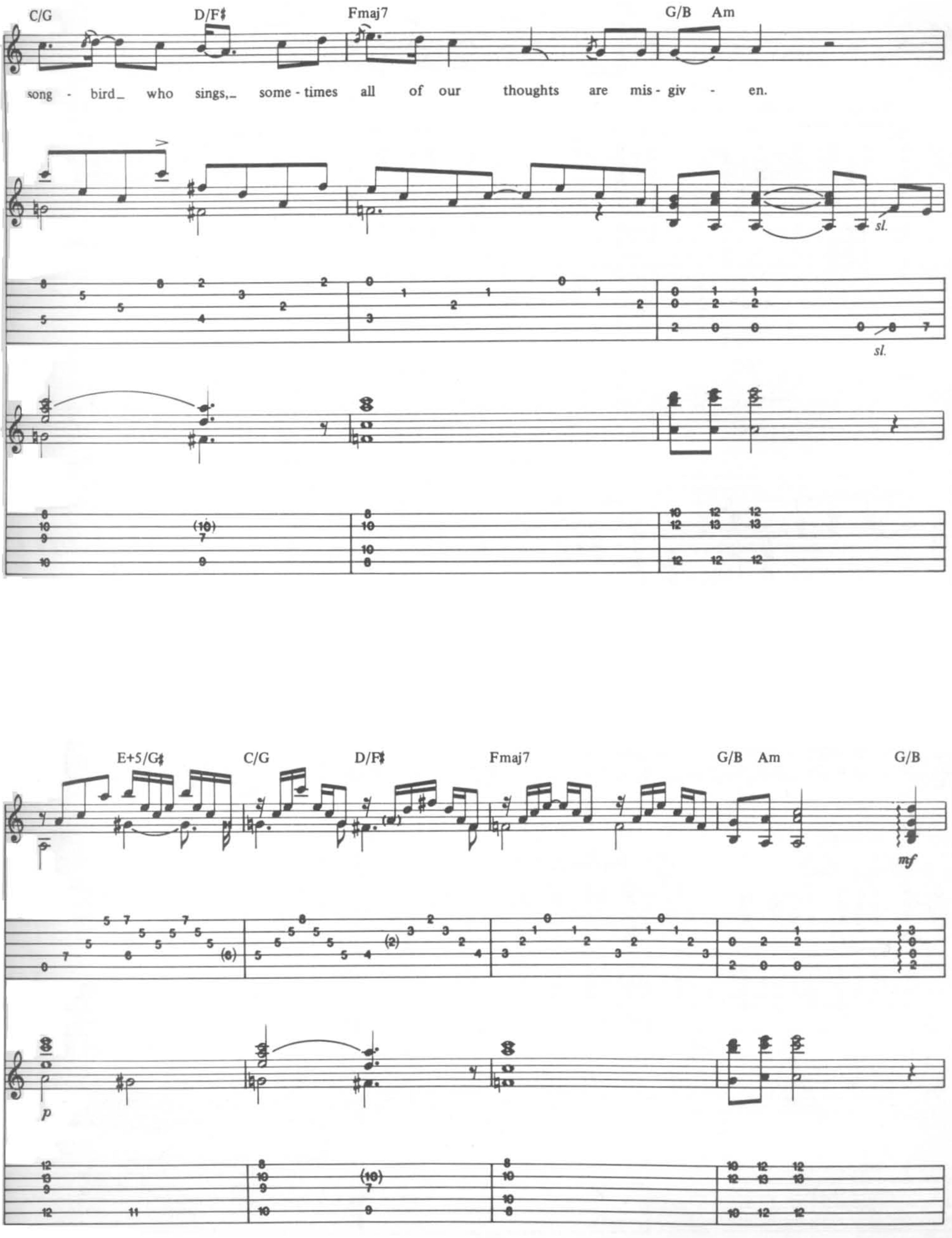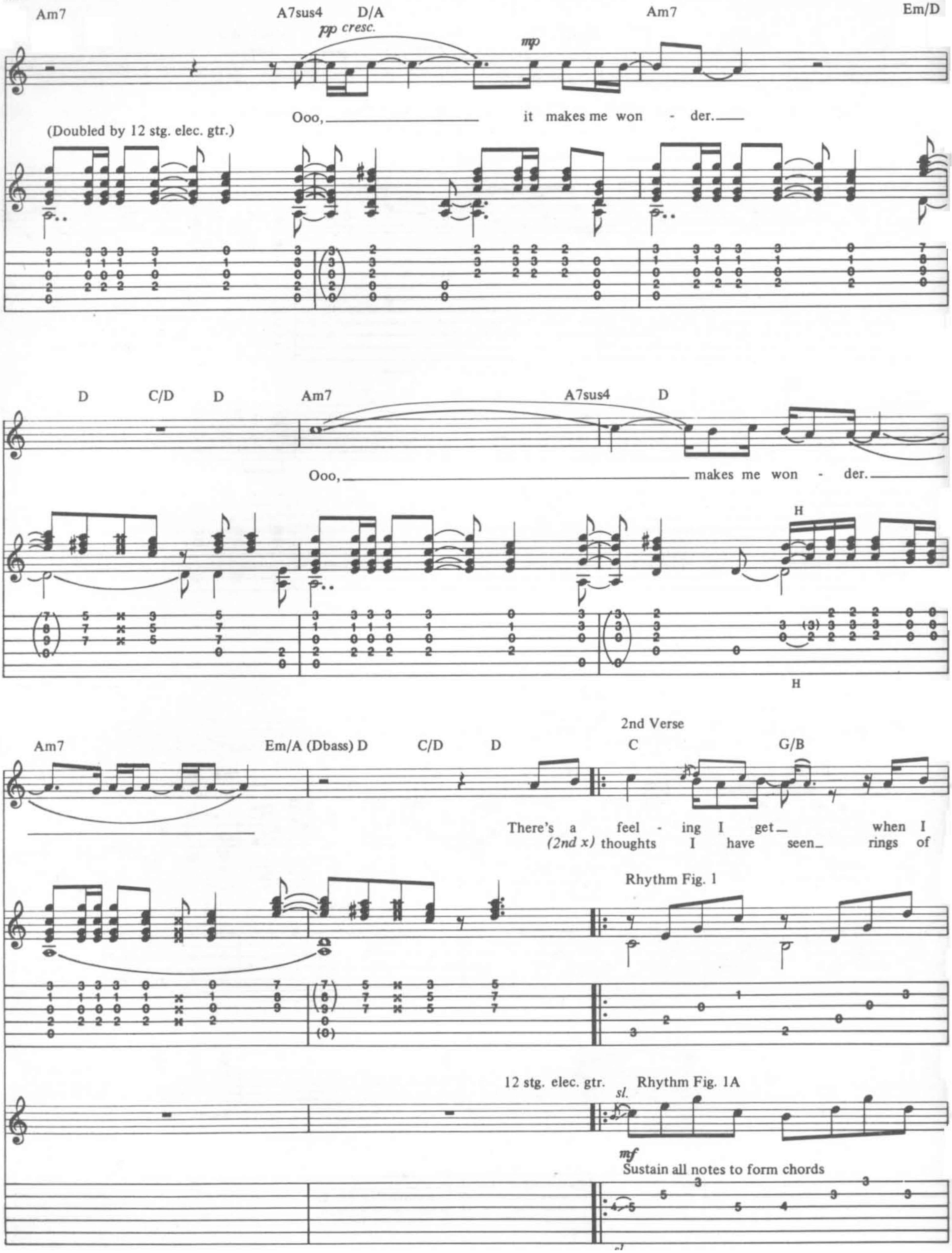



C G D C D Fmaj7 Am
C D Fmaj7
1st Verse
Am E+5/G♯ C/G D/F♯
There's a la - dy who's sure all that glit - ters is gold and she's
Fmaj7 G/B Am E+5/G♯
buy - ing the stair - way to heav - en. When she gets there she knows if the
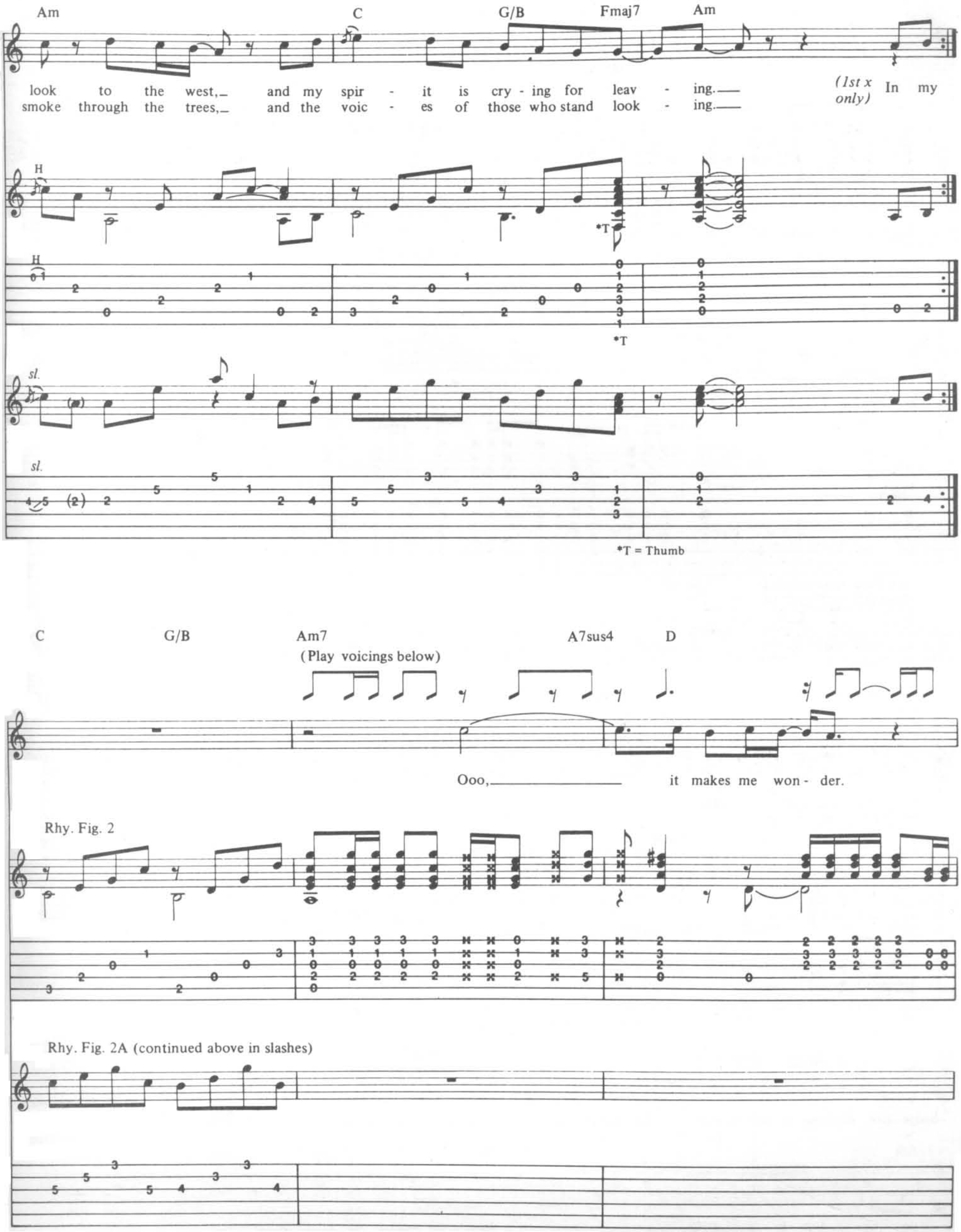

C/G D/F♯ Fmaj7 G/B Am
stores are__ all closed,_ with a word she__ can get what she came__ for.
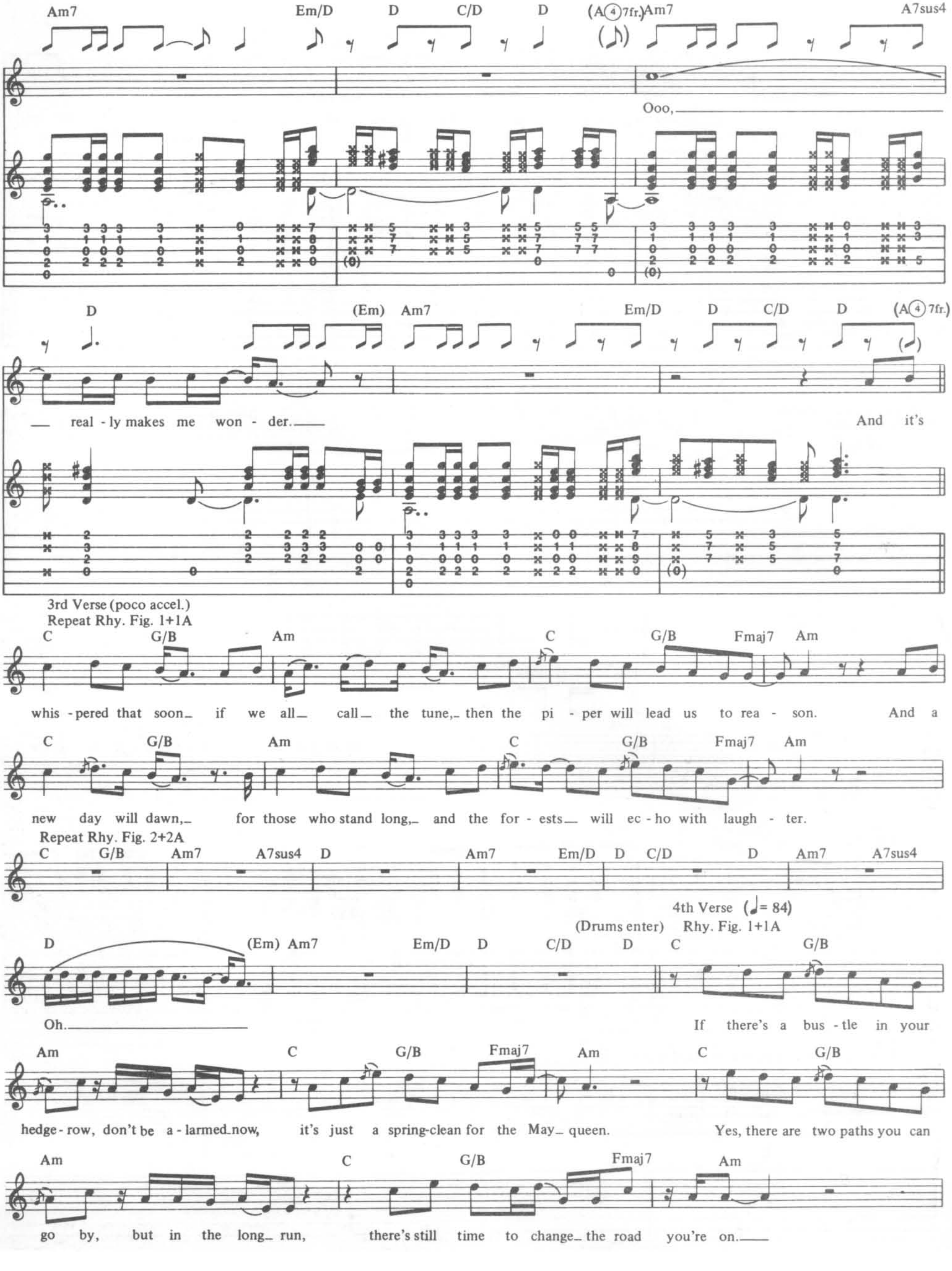

C D Fmaj7 Am C G
Ooo,________ and she's buy - ing a stair - way__ to
p
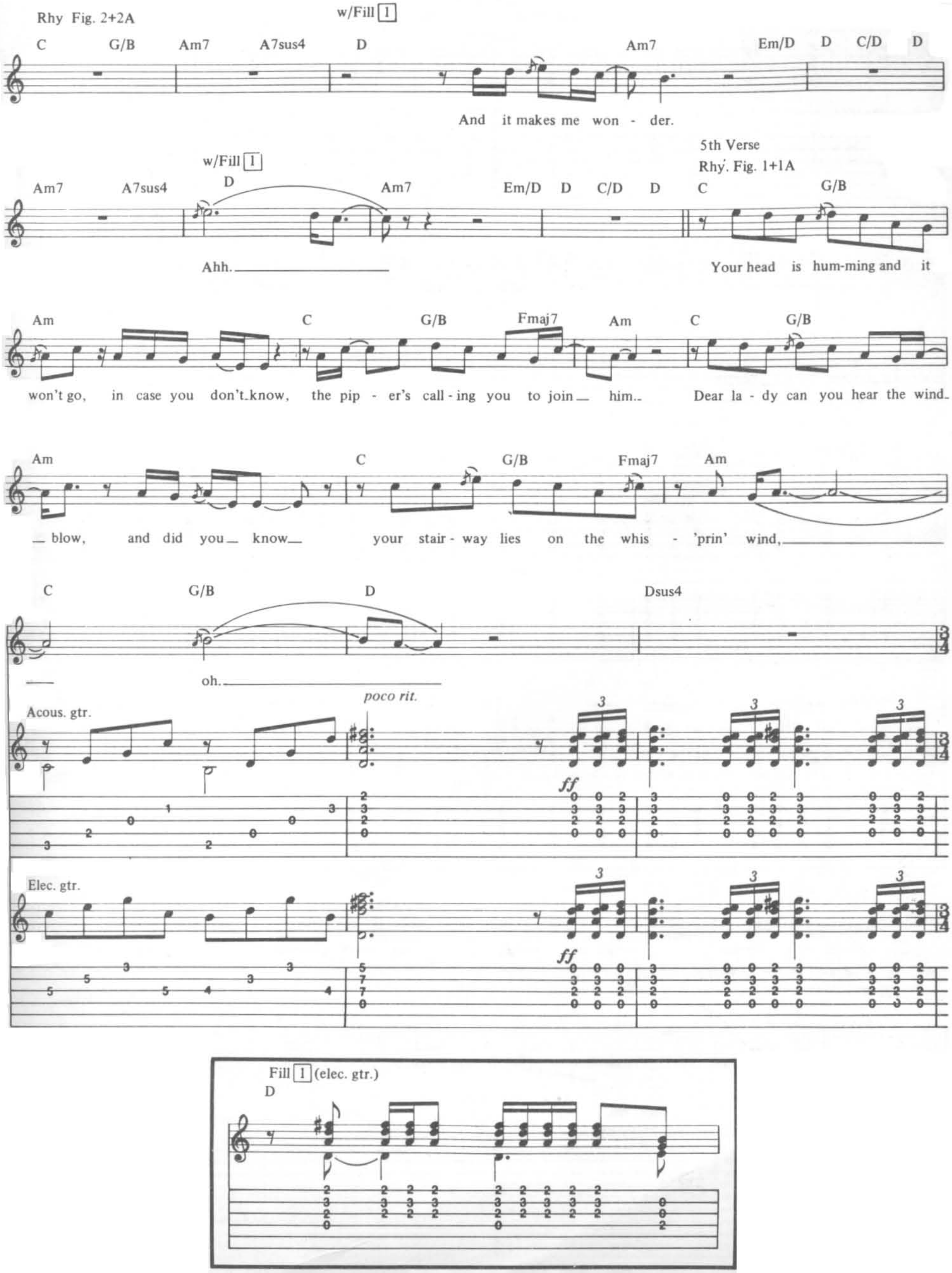

D C D Fmaj7 Am
heav - en. There's a sign on the wall,_ but she wants to be sure,_ 'cause you
C D Fmaj7 Am E+5/G♯
know some - times words have_ two mean - ings._ In a tree by the brook,_ there's a
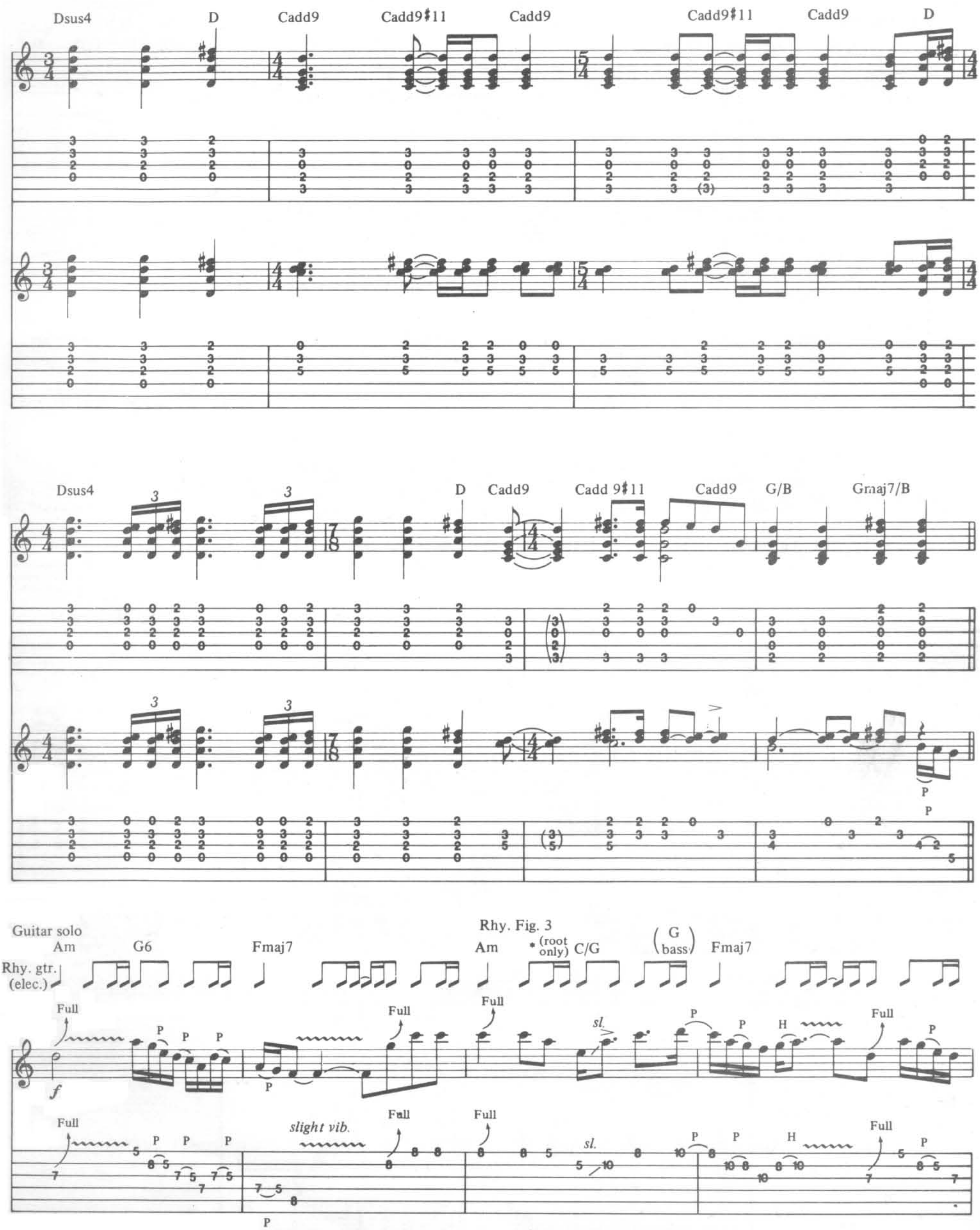

C/G
D/F♯
Fmaj7
G/B
Am
song - bird_ who sings,_ some - times all of our thoughts are mis - giv - en.
sl.
sl.
E+5/G♯
C/G
D/F♮
Fmaj7
G/B
Am
G/B
mf
p


Am7
A7sus4
D/A
pp cresc.
mp
Am7
Em/D
Ooo, it makes me won - der.
(Doubled by 12 stg. elec. gtr.)
D
C/D
D
Am7
A7sus4
D
Ooo, makes me won - der.
H
Am7
Em/A (Dbass) D
C/D
D
2nd Verse
C
G/B
There's a feel - ing I get when I
(2nd x) thoughts I have seen rings of
Rhythm Fig. 1
12 stg. elec. gtr.
Rhythm Fig. 1A
sl.
mf
Sustain all notes to form chords
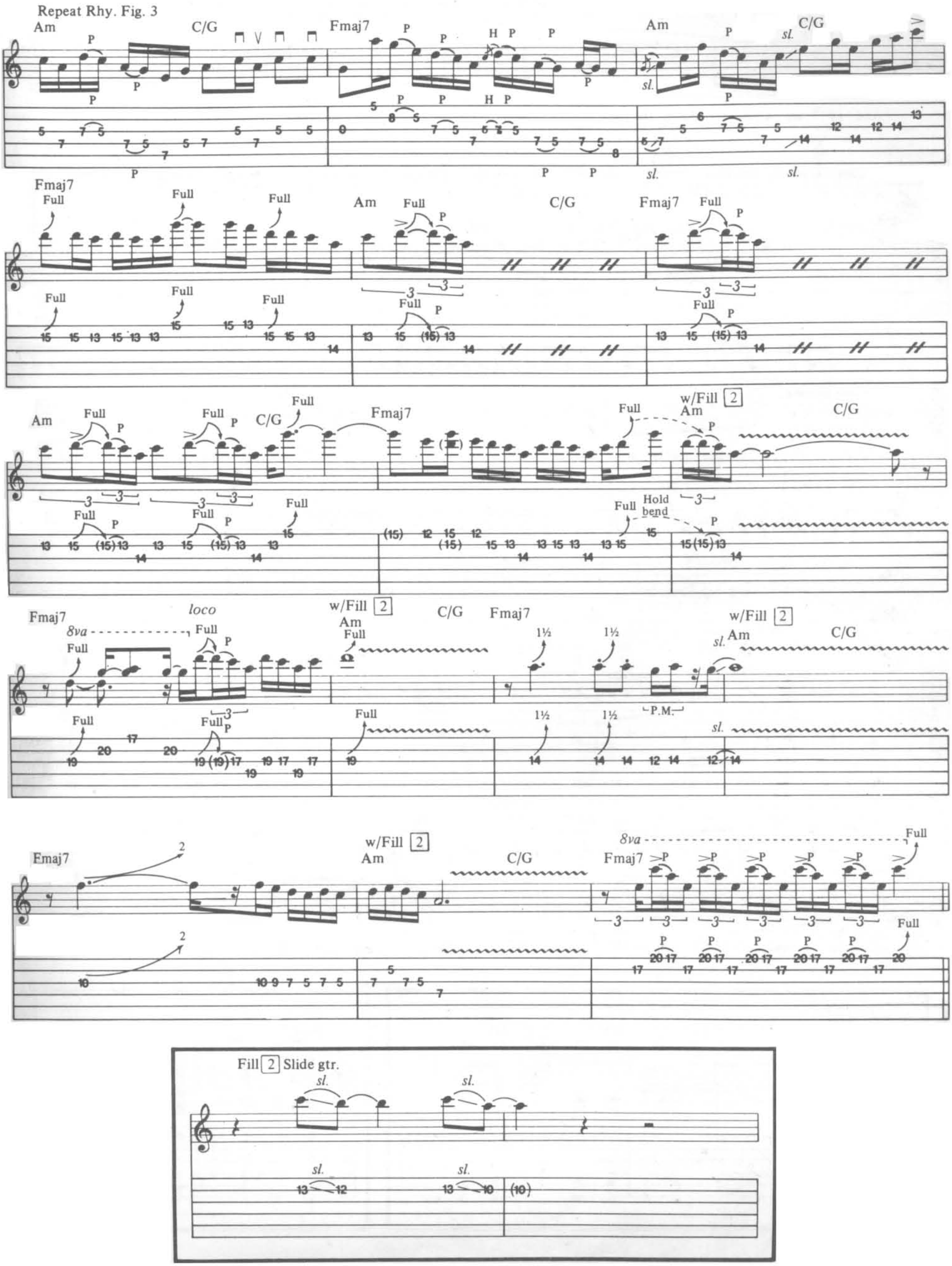

Am
C
G/B
Fmaj7
Am
look to the west,— and my spir - it is cry - ing for leav - ing.—
smoke through the trees,— and the voic - es of those who stand look - ing.—
(1st x only) In my
H
*T
sl.
*T = Thumb
C
G/B
Am7
(Play voicings below)
A7sus4
D
Ooo,— it makes me won - der.
Rhy. Fig. 2
Rhy. Fig. 2A (continued above in slashes)
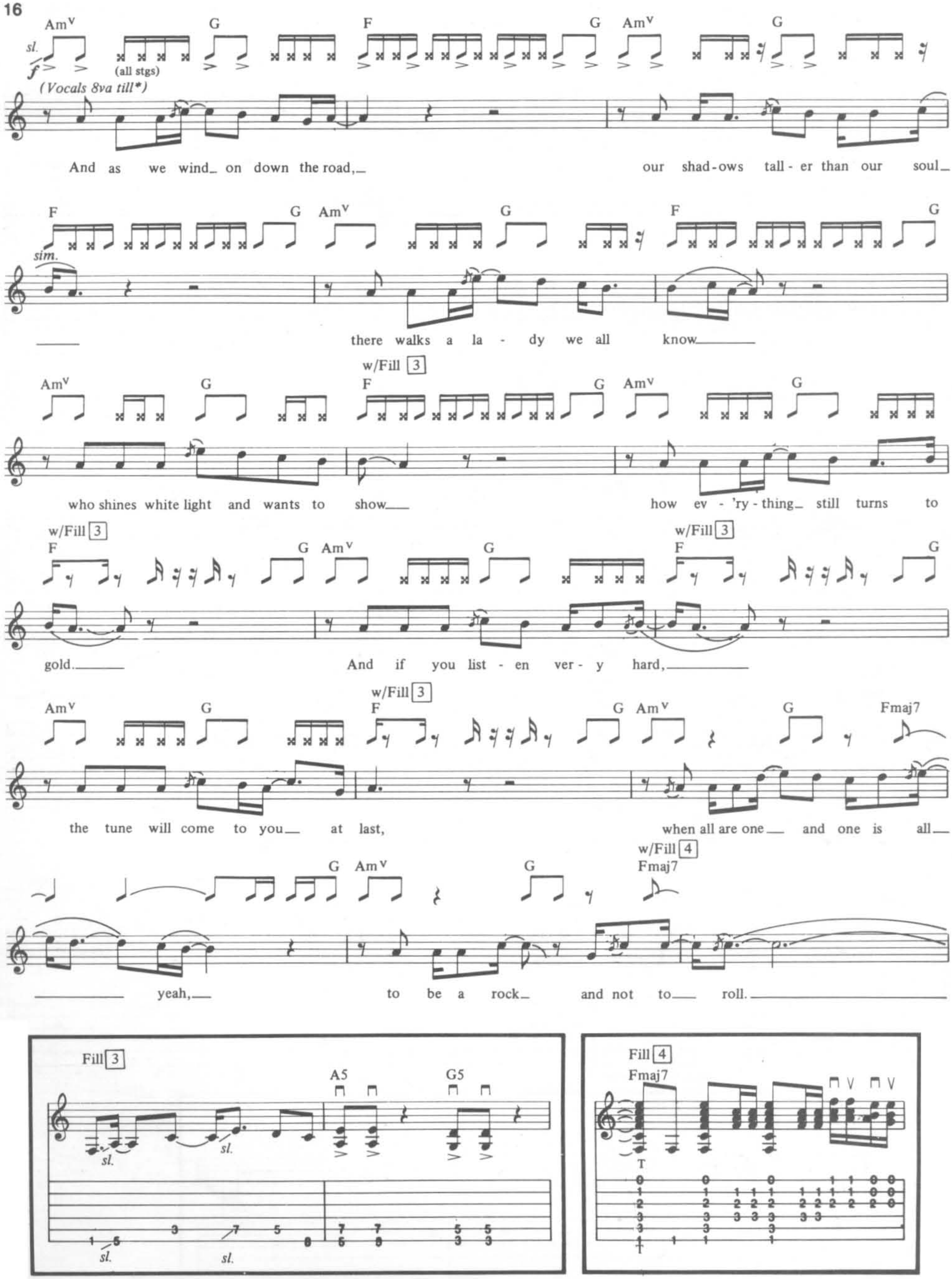

Am7 Em/D D C/D D (A④7fr.) Am7 A7sus4
Ooo, ___
D (Em) Am7 Em/D D C/D D (A④7fr.)
___ real - ly makes me won - der. ___ And it's
3rd Verse (poco accel.)
Repeat Rhy. Fig. 1+1A
C G/B Am C G/B Fmaj7 Am
whis - pered that soon _ if we all _ call _ the tune, _ then the pi - per will lead us to rea - son. And a
C G/B Am C G/B Fmaj7 Am
new day will dawn, _ for those who stand long, _ and the for - ests _ will ec - ho with laugh - ter.
Repeat Rhy. Fig. 2+2A
C G/B Am7 A7sus4 D Am7 Em/D D C/D D Am7 A7sus4
4th Verse (♩= 84)
(Drums enter) Rhy. Fig. 1+1A
D (Em) Am7 Em/D D C/D D C G/B
Oh. ___ If there's a bus - tle in your
Am C G/B Fmaj7 Am C G/B
hedge - row, don't be a - larmed _ now, it's just a spring-clean for the May _ queen. Yes, there are two paths you can
Am C G/B Fmaj7 Am
go by, but in the long _ run, there's still time to change _ the road you're on. ___
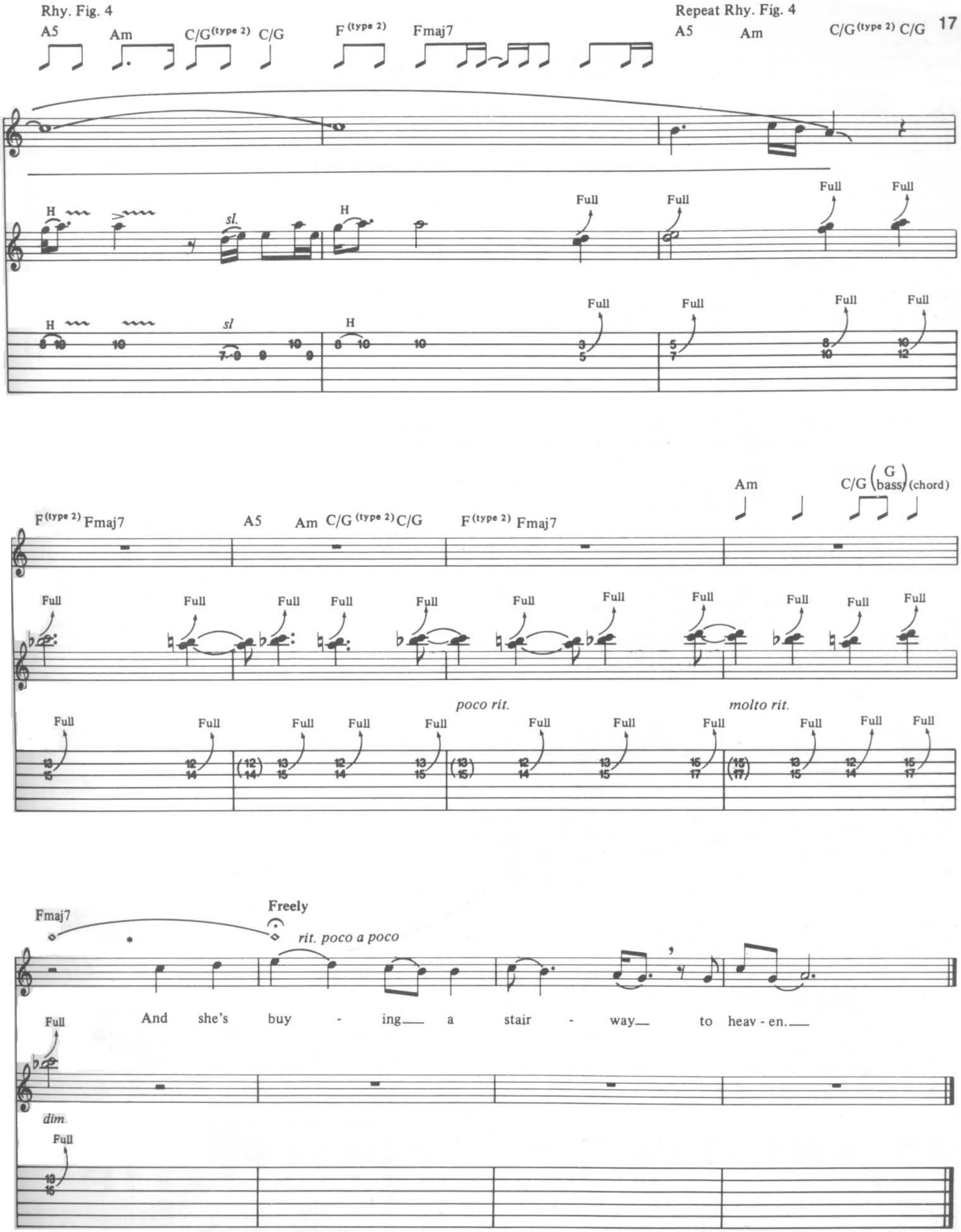

Rhy Fig. 2+2A
w/Fill 1
C G/B Am7 A7sus4 D Am7 Em/D D C/D D
And it makes me won - der.
w/Fill 1
Am7 A7sus4 D Am7 Em/D D C/D D
Ahh.
5th Verse
Rhy. Fig. 1+1A
C G/B
Your head is hum-ming and it
Am C G/B Fmaj7 Am C G/B
won't go, in case you don't know, the pip - er's call - ing you to join him. Dear la - dy can you hear the wind
Am C G/B Fmaj7 Am
blow, and did you know your stair - way lies on the whis - 'prin' wind,
C G/B D Dsus4
oh.
poco rit.
Acous. gtr.
ff
Elec. gtr.
ff
Fill 1 (elec. gtr.)
D



*Let upper notes sustain from previous 8th note while playing "root only"
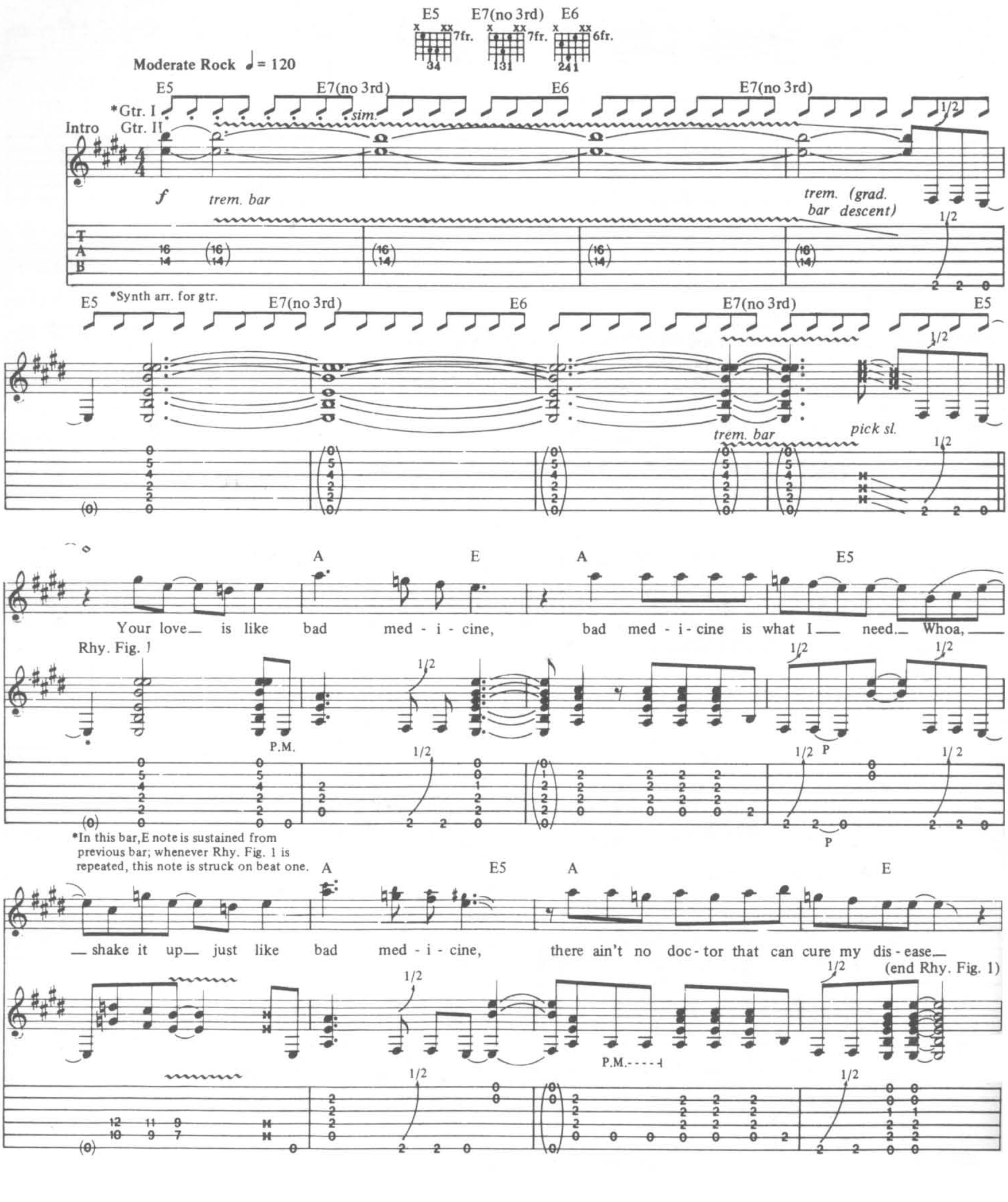

Repeat Rhy. Fig. 3
Am
C/G
Fmaj7
Am
C/G
Fmaj7
Am
C/G
Fmaj7
Am
C/G
Fmaj7
w/Fill 2
Am
C/G
Fmaj7
8va
loco
w/Fill 2
Am
C/G
Fmaj7
w/Fill 2
Am
C/G
Hold bend
P.M.
Emaj7
w/Fill 2
Am
C/G
Fmaj7
8va
Fill 2 Slide gtr.
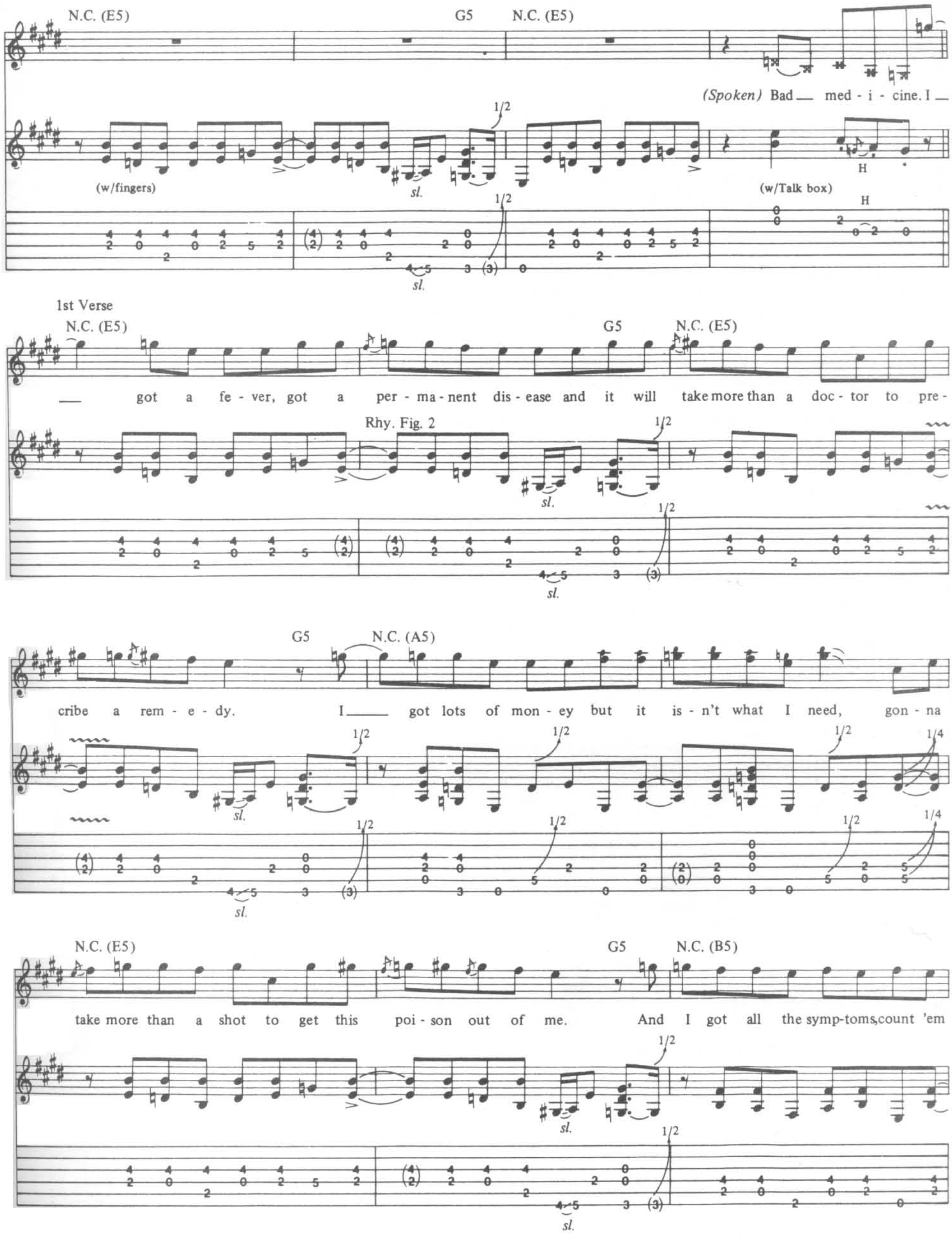

(Vocals 8va till*)
(all stgs)
sim.
Am G F G Am G
And as we wind_ on down the road,_ our shad-ows tall-er than our soul_
there walks a la - dy we all know_
w/Fill 3
who shines white light and wants to show_ how ev - 'ry-thing_ still turns to
w/Fill 3
gold._ And if you list - en ver - y hard,_
Fmaj7
the tune will come to you_ at last, when all are one_ and one is all_
w/Fill 4
yeah,_ to be a rock_ and not to_ roll._
Fill 3
A5 G5
sl.
Fill 4
Fmaj7
T
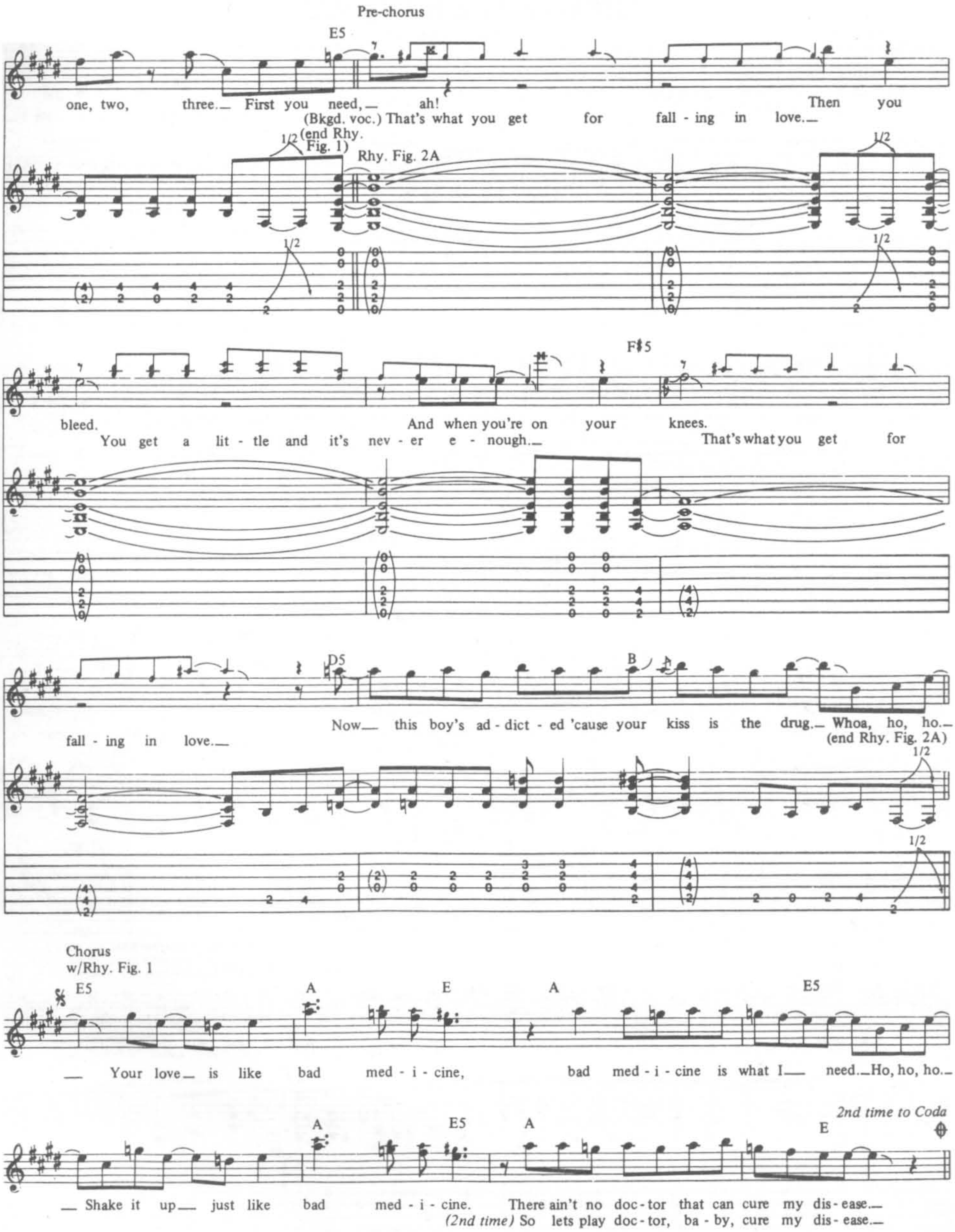

Rhy. Fig. 4
A5
Am
C/G(type 2)
C/G
F(type 2)
Fmaj7
Repeat Rhy. Fig. 4
A5
Am
C/G(type 2) C/G
H
sl.
Full
H
sl
F(type 2) Fmaj7
A5
Am C/G(type 2) C/G
F(type 2) Fmaj7
Am
C/G (G bass) (chord)
poco rit.
molto rit.
Fmaj7
Freely
rit. poco a poco
And she's buy - ing a stair - way to heav - en.
dim.
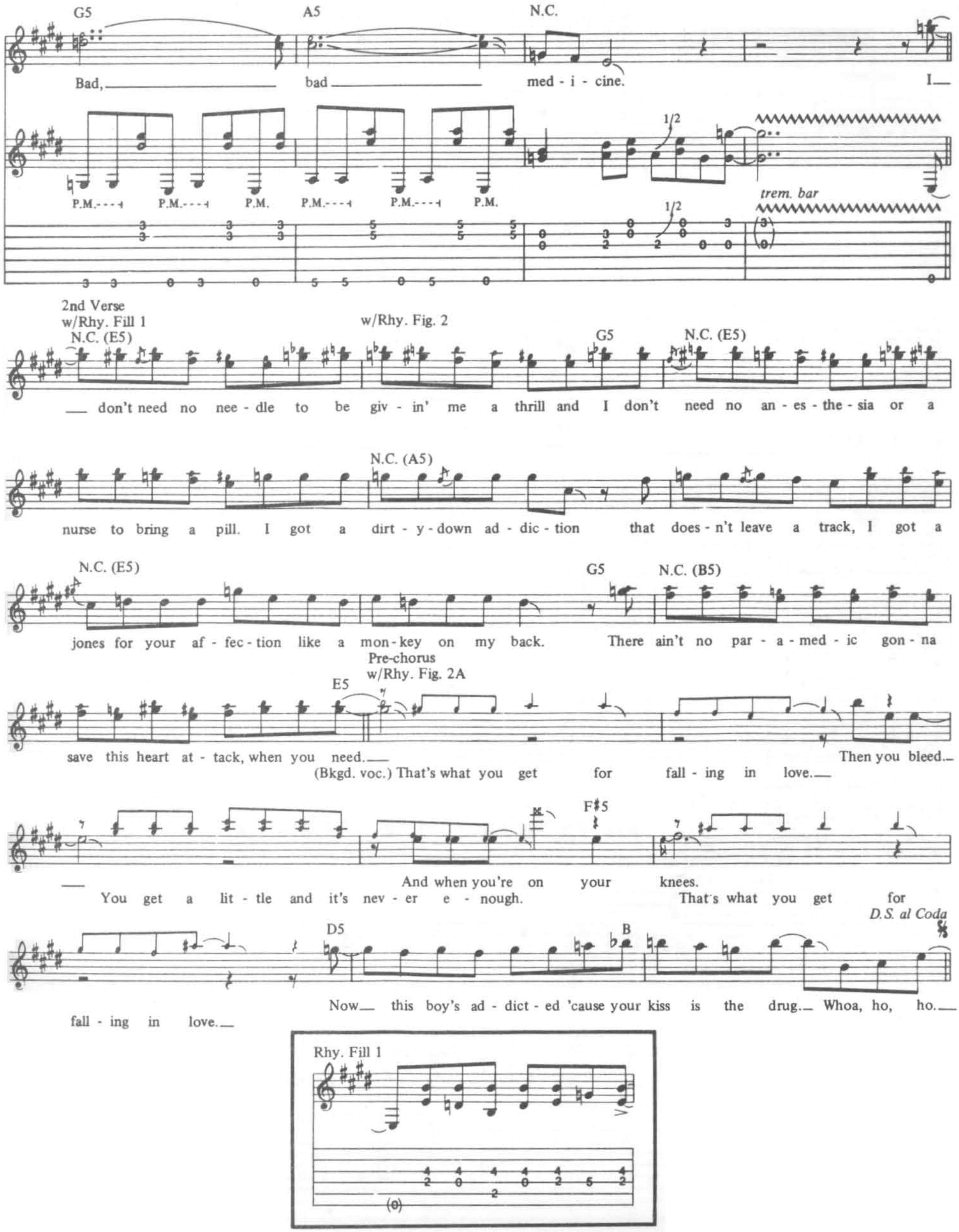
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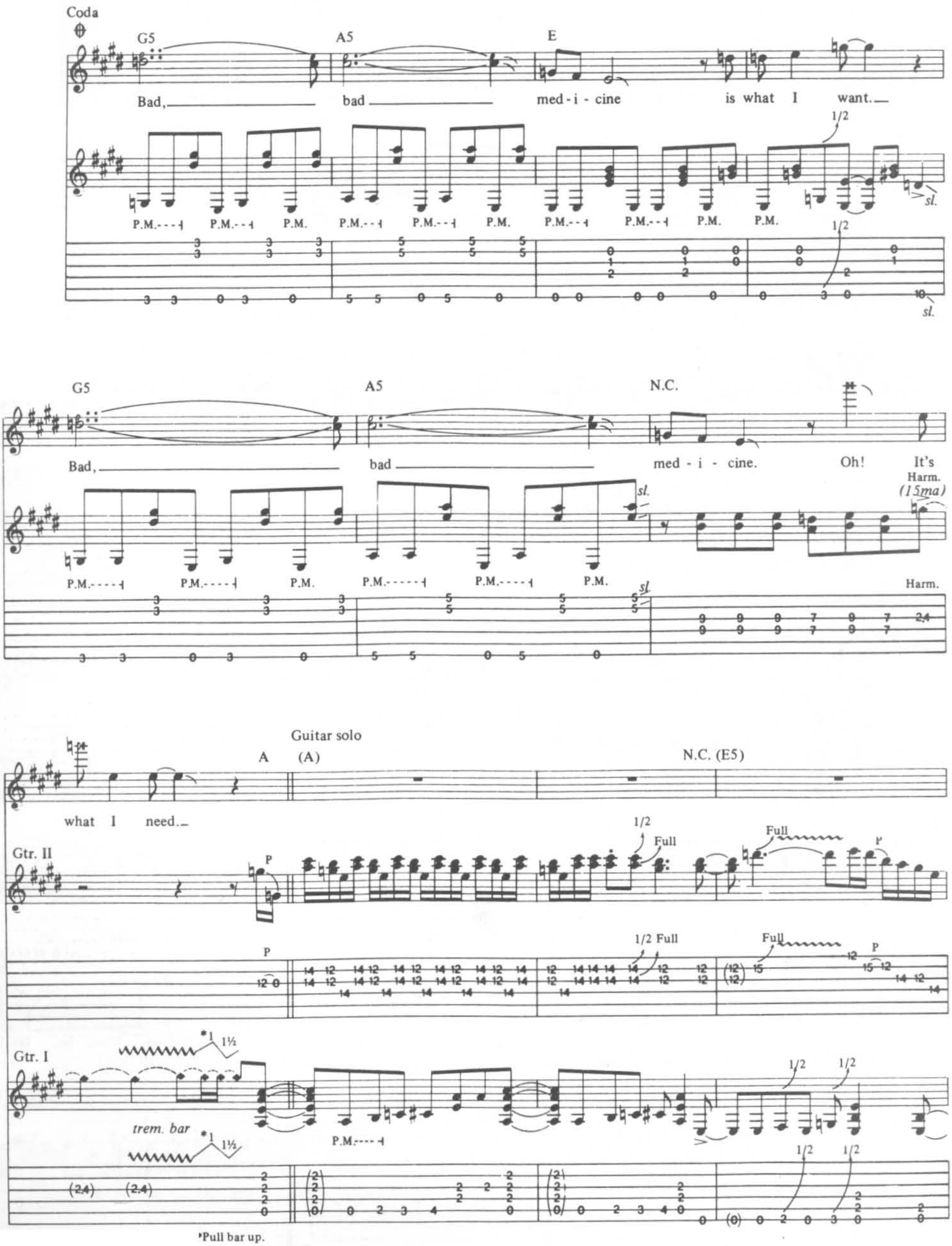
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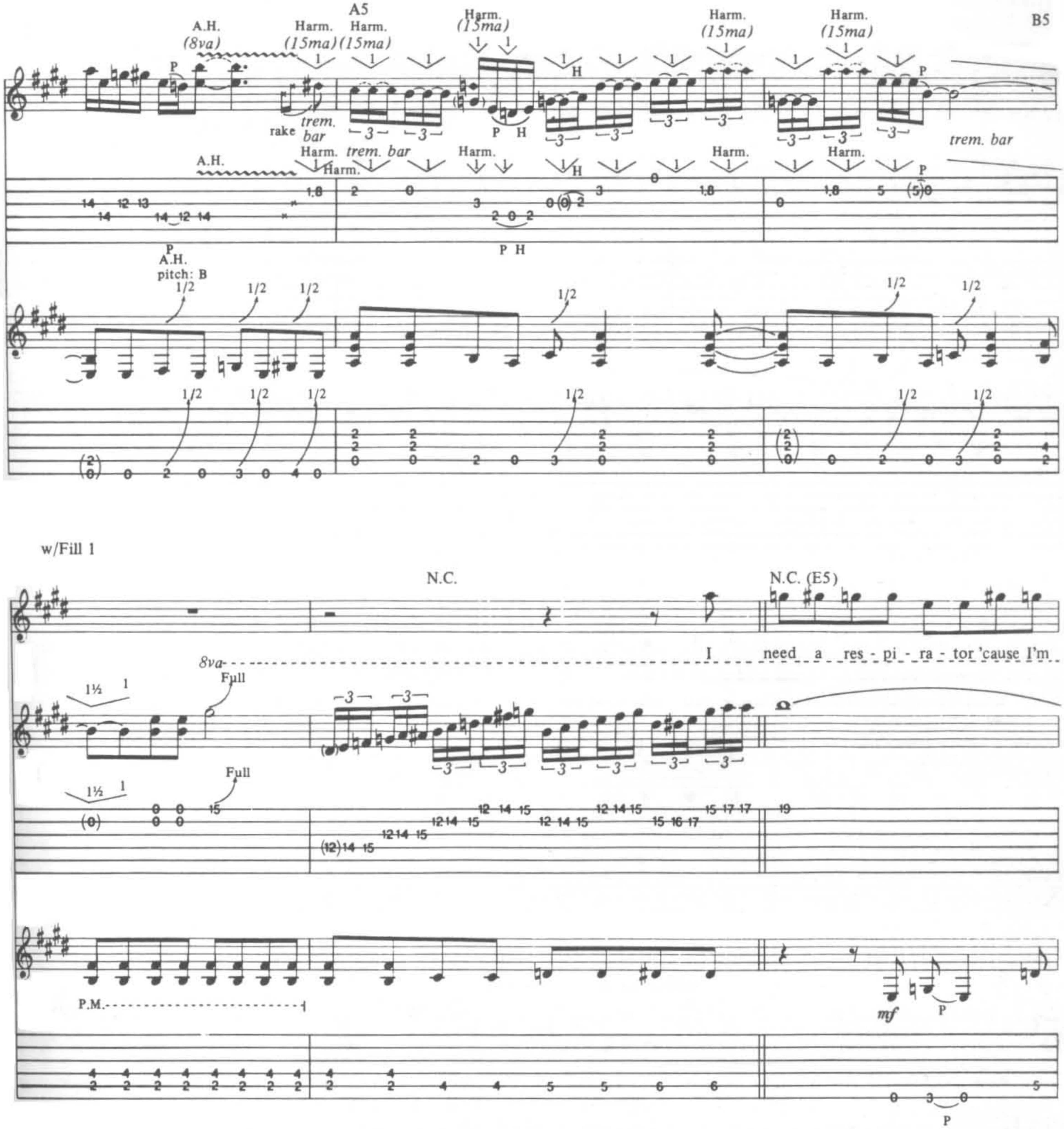


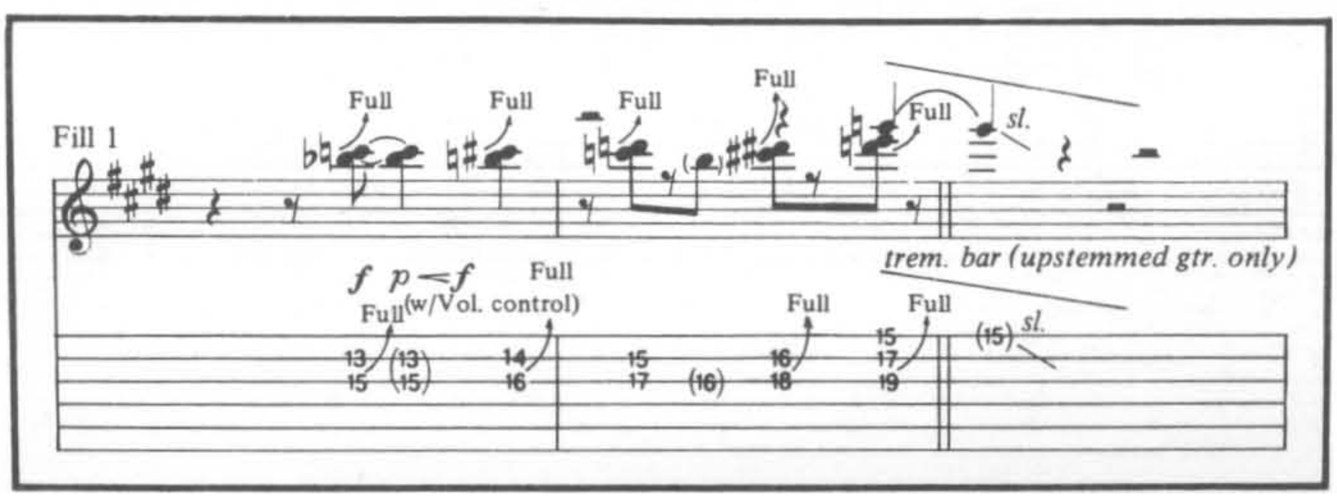

N.C. (E5)
G5
N.C. (E5)
(Spoken) Bad med - i - cine. I
(w/fingers)
sl.
(w/Talk box)
H
1/2
1st Verse
N.C. (E5)
G5
N.C. (E5)
got a fe - ver, got a per - ma - nent dis - ease and it will take more than a doc - tor to pre -
Rhy. Fig. 2
G5
N.C. (A5)
cribe a rem - e - dy. I got lots of mon - ey but it is - n't what I need, gon - na
1/4
N.C. (E5)
G5
N.C. (B5)
take more than a shot to get this poi - son out of me. And I got all the symp-toms, count 'em
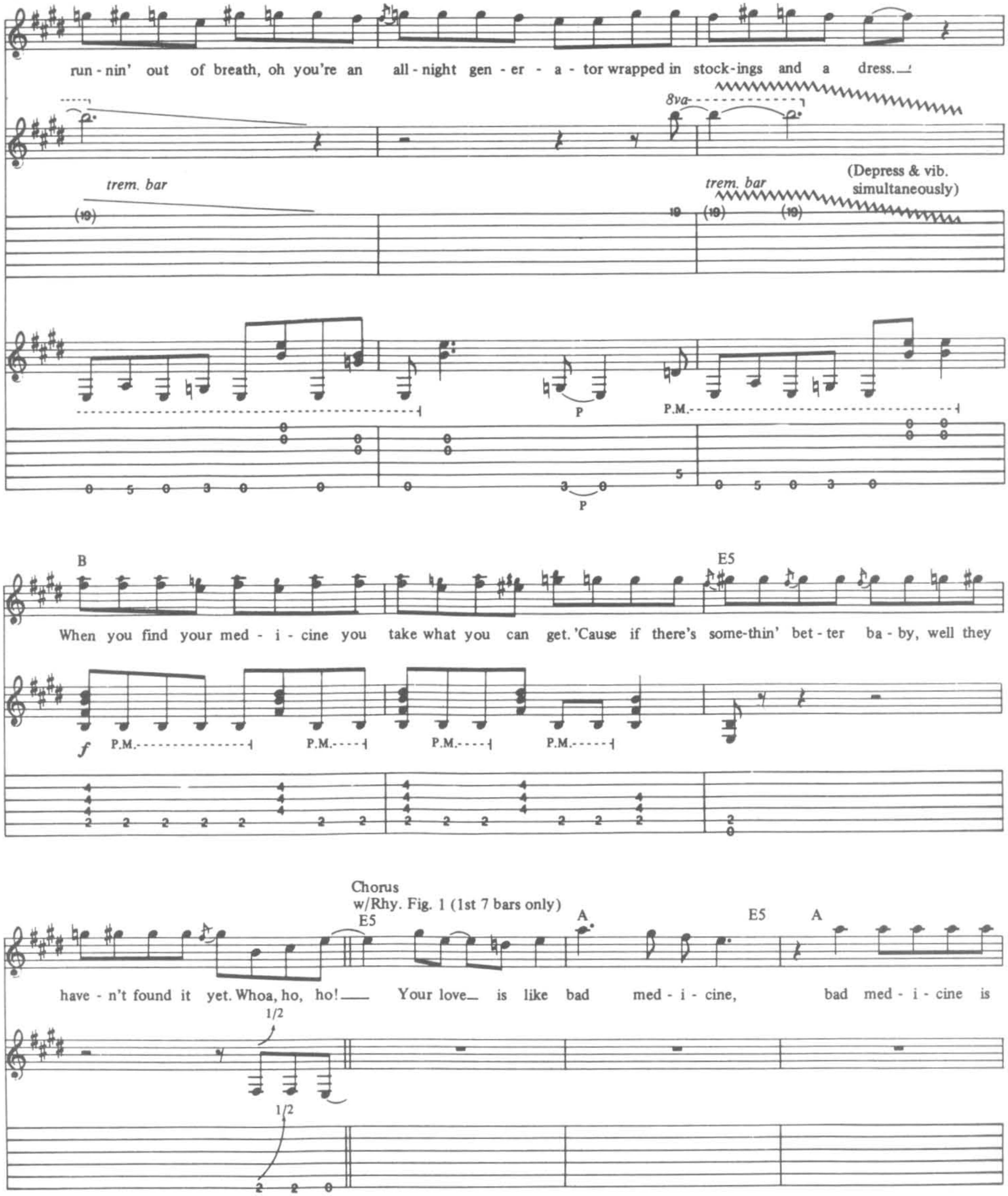

Pre-chorus
E5
one, two, three.— First you need,— ah! Then you
(Bkgd. voc.) That's what you get for fall - ing in love.—
(end Rhy. Fig. 1)
Rhy. Fig. 2A
1/2
F♯5
bleed. And when you're on your knees.
You get a lit - tle and it's nev - er e - nough.— That's what you get for
D5
B
Now— this boy's ad - dict - ed 'cause your kiss is the drug.— Whoa, ho, ho.—
fall - ing in love.—
(end Rhy. Fig. 2A)
Chorus
w/Rhy. Fig. 1
E5 A E A E5
— Your love— is like bad med - i - cine, bad med - i - cine is what I— need.—Ho, ho, ho.—
2nd time to Coda
A E5 A E
— Shake it up— just like bad med - i - cine. There ain't no doc - tor that can cure my dis - ease.—
(2nd time) So lets play doc - tor, ba - by, cure my dis - ease.—
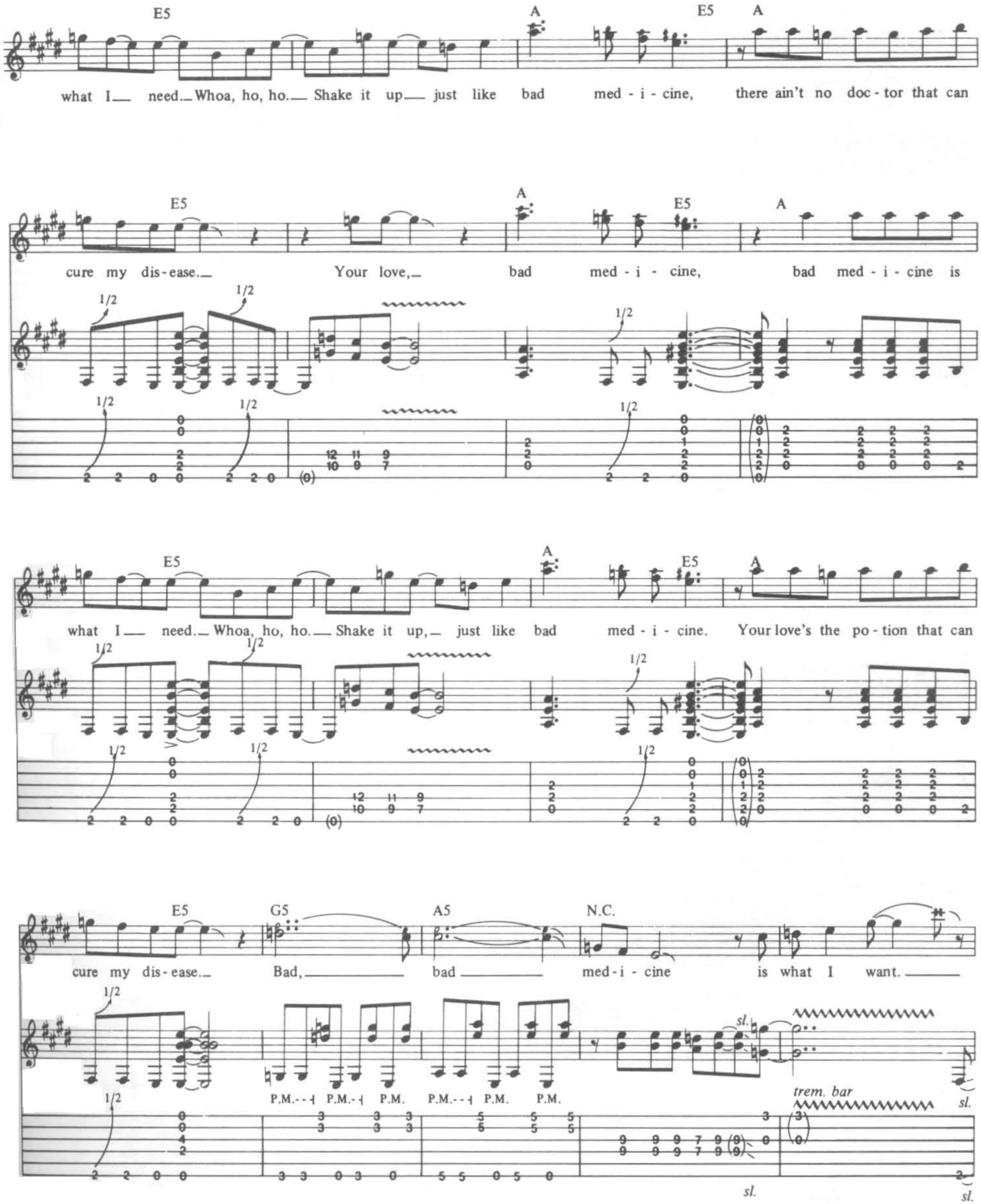

G5
A5
N.C.
Bad, bad med - i - cine. I
1/2
P.M. P.M. P.M. P.M. P.M. P.M.
trem. bar
2nd Verse
w/Rhy. Fill 1
N.C. (E5)
w/Rhy. Fig. 2
G5
N.C. (E5)
don't need no nee - dle to be giv - in' me a thrill and I don't need no an - es - the - sia or a
N.C. (A5)
nurse to bring a pill. I got a dirt - y - down ad - dic - tion that does - n't leave a track, I got a
N.C. (E5)
G5
N.C. (B5)
jones for your af - fec - tion like a mon - key on my back. There ain't no par - a - med - ic gon - na
Pre-chorus
w/Rhy. Fig. 2A
E5
save this heart at - tack, when you need. Then you bleed.
(Bkgd. voc.) That's what you get for fall - ing in love.
F♯5
And when you're on your knees.
You get a lit - tle and it's nev - er e - nough. That's what you get for
D.S. al Coda
D5
B
Now this boy's ad - dict - ed 'cause your kiss is the drug. Whoa, ho, ho.
fall - ing in love.
Rhy. Fill 1
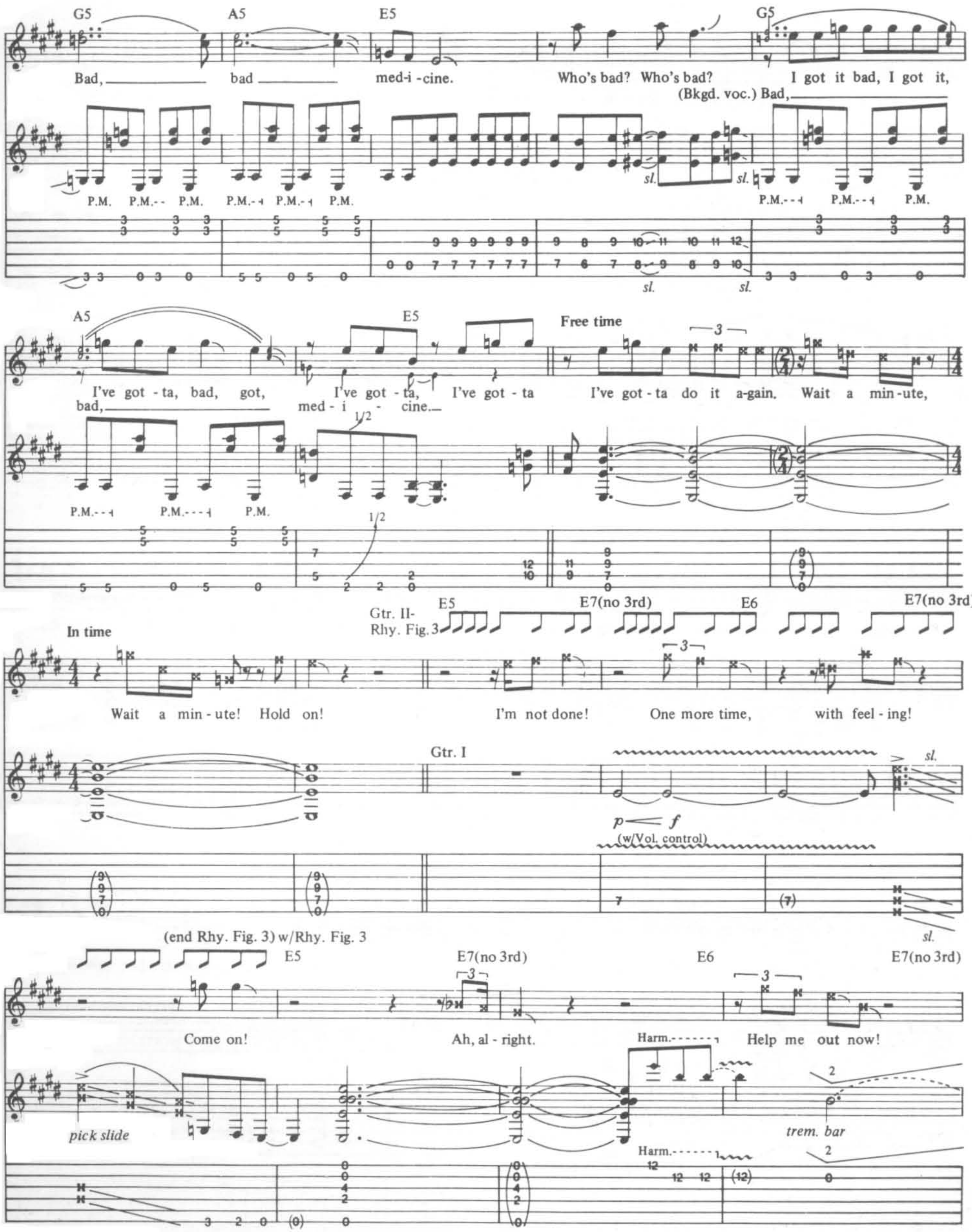

Coda
G5
A5
E
Bad, bad med - i - cine is what I want.
G5
A5
N.C.
Bad, bad med - i - cine. Oh! It's
Harm.
(15ma)
what I need.
Guitar solo
A
(A)
N.C. (E5)
Gtr. II
Gtr. I
trem. bar
*Pull bar up.
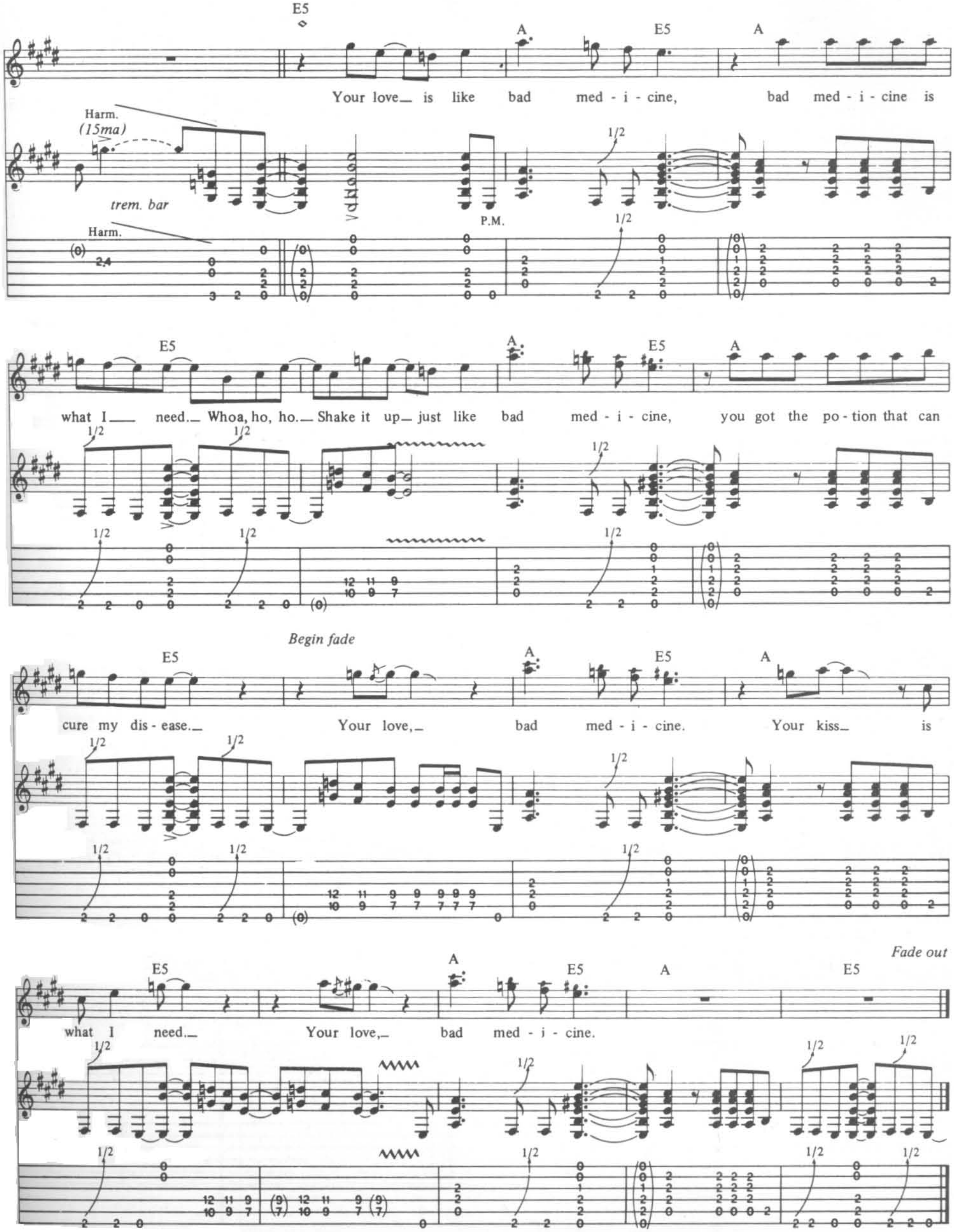

A.H.
(8va)
Harm.
(15ma)
A5
B5
rake
trem. bar
A.H.
pitch: B
w/Fill 1
N.C.
N.C. (E5)
I need a res - pi - ra - tor 'cause I'm
8va
Full
P.M.
mf


Fill 1
Full
f p < f
(w/Vol. control)
sl.
trem. bar (upstemmed gtr. only)


run - nin' out of breath, oh you're an all - night gen - er - a - tor wrapped in stock-ings and a dress.
8va
trem. bar
trem. bar
(Depress & vib. simultaneously)
P.M.
P
B
E5
When you find your med - i - cine you take what you can get. 'Cause if there's some-thin' bet - ter ba - by, well they
f
P.M.
Chorus
w/Rhy. Fig. 1 (1st 7 bars only)
E5
A
E5
A
have - n't found it yet. Whoa, ho, ho! Your love is like bad med - i - cine, bad med - i - cine is
1/2
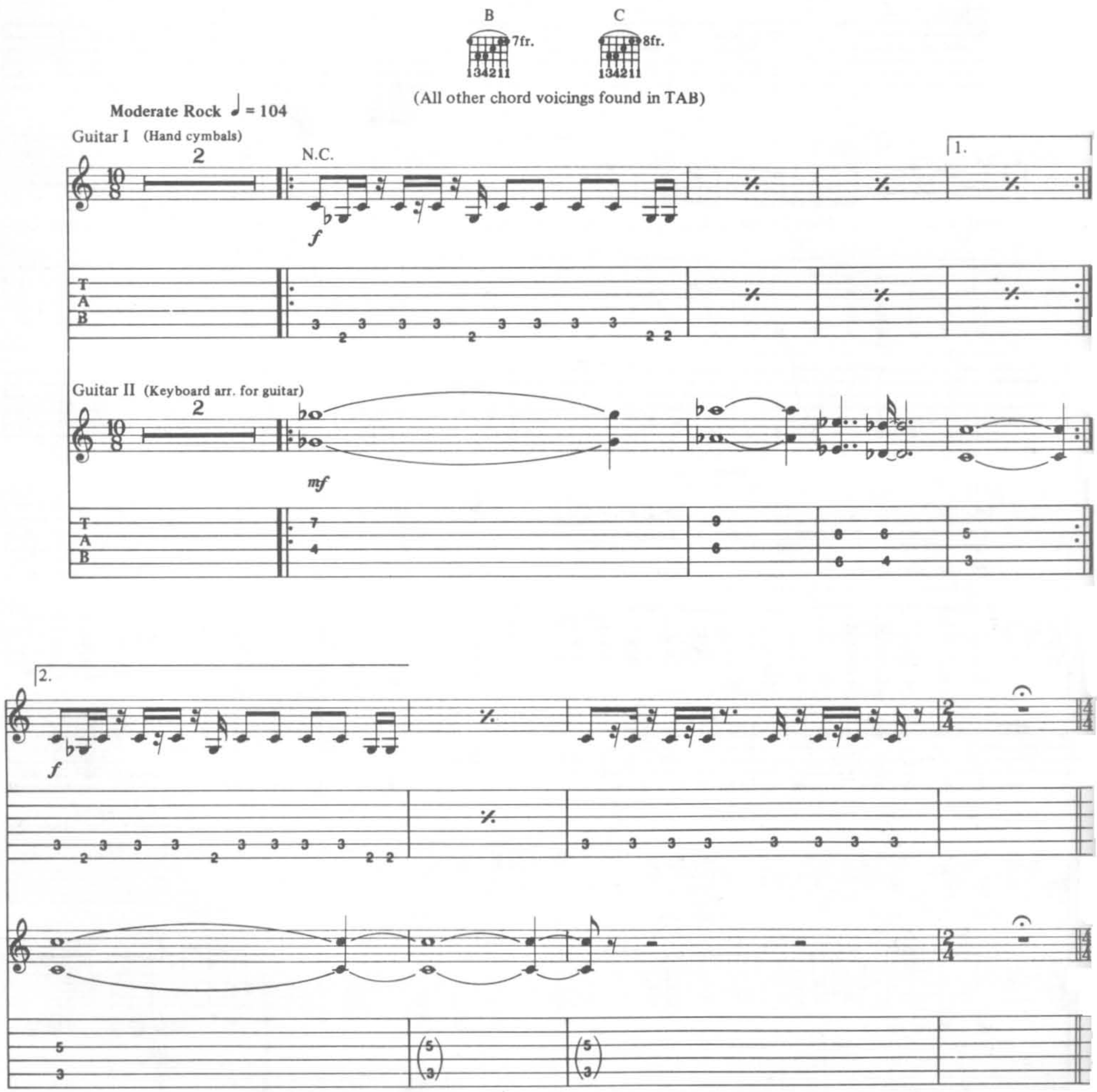

E5 A E5 A
what I need. Whoa, ho, ho. Shake it up just like bad med-i-cine, there ain't no doc-tor that can
E5 A E5 A
cure my dis-ease. Your love, bad med-i-cine, bad med-i-cine is
1/2
E5 A E5 A
what I need. Whoa, ho, ho. Shake it up, just like bad med-i-cine. Your love's the po-tion that can
1/2
E5 G5 A5 N.C.
cure my dis-ease. Bad, bad med-i-cine is what I want.
1/2
P.M. P.M. P.M. P.M. P.M. P.M.
sl.
trem. bar
sl.
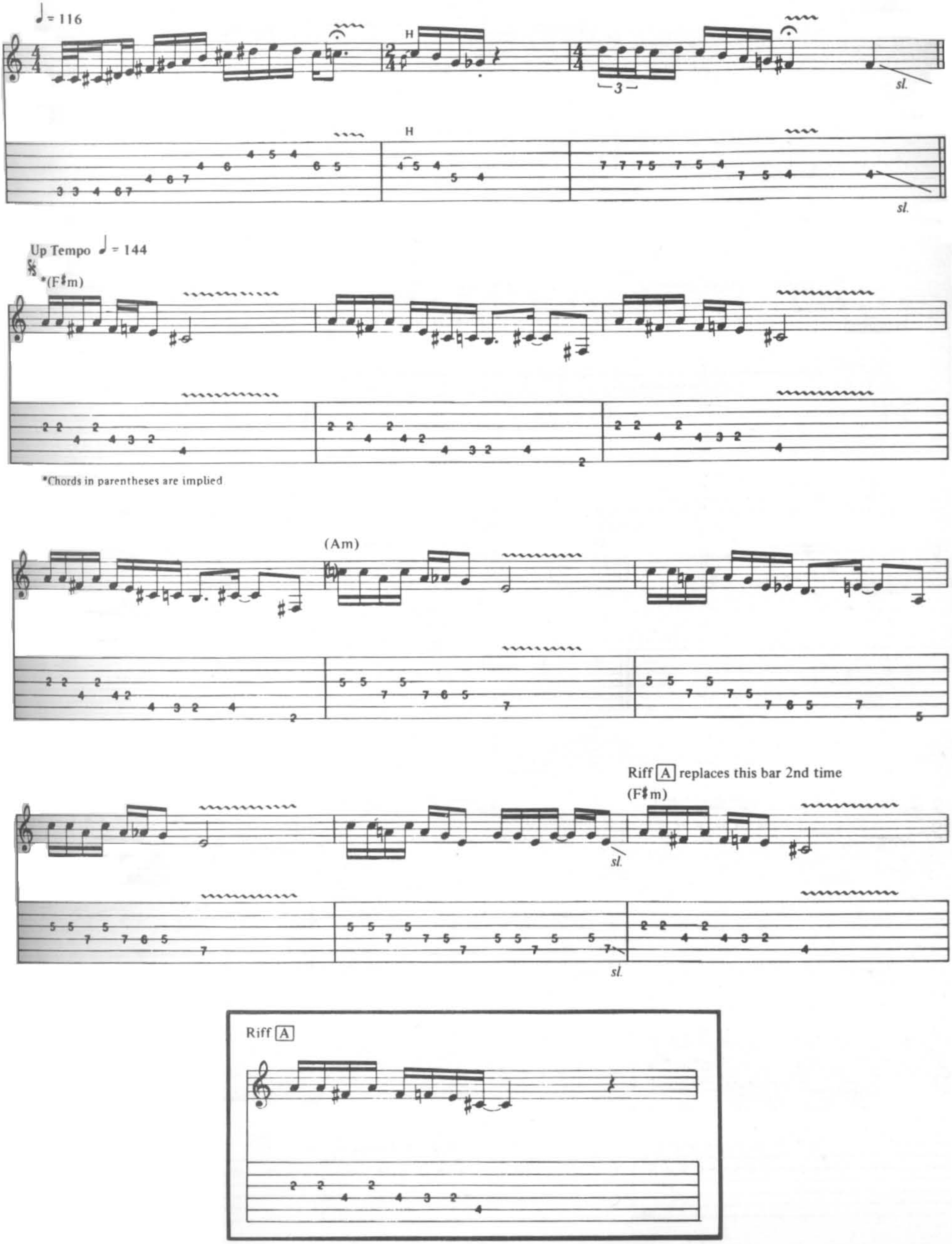

G5
A5
E5
Bad, bad med-i-cine.
Who's bad? Who's bad?
I got it bad, I got it,
(Bkgd. voc.) Bad,
P.M.
sl.
I've got-ta, bad, got, I've got-ta, I've got-ta
bad, med-i-cine.
Free time
I've got-ta do it a-gain. Wait a min-ute,
1/2
In time
Gtr. II-
Rhy. Fig. 3
E7(no 3rd)
E6
Wait a min-ute! Hold on! I'm not done! One more time, with feel-ing!
Gtr. I
p f
(w/Vol. control)
(end Rhy. Fig. 3) w/Rhy. Fig. 3
Come on! Ah, al-right. Help me out now!
Harm.
pick slide
trem. bar
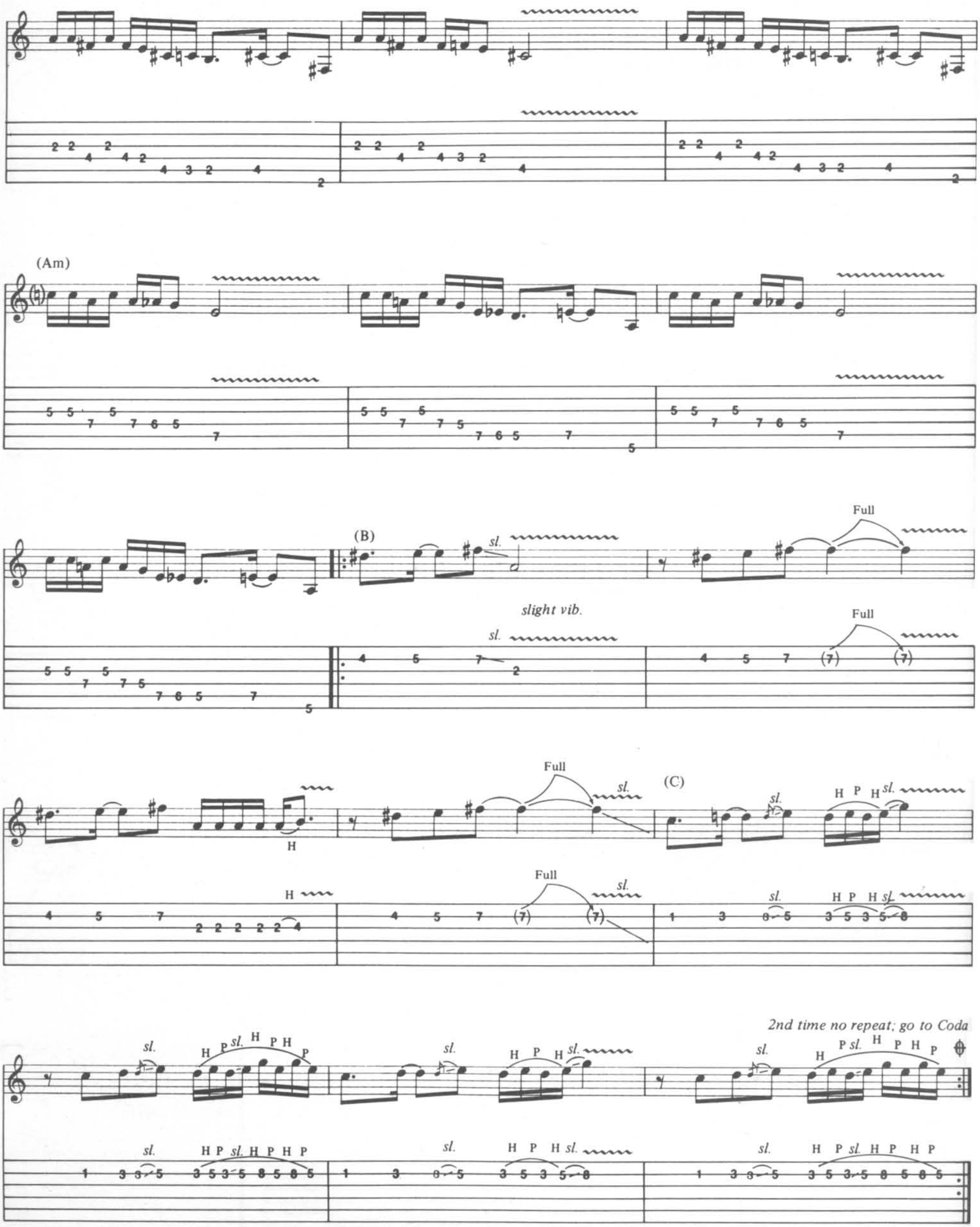

E5
A
E5
A
Your love is like bad med - i - cine, bad med - i - cine is
Harm.
(15ma)
trem. bar
Harm.
P.M.
1/2
E5
A
E5
A
what I need. Whoa, ho, ho. Shake it up just like bad med - i - cine, you got the po - tion that can
Begin fade
E5
A
E5
A
cure my dis - ease. Your love, bad med - i - cine. Your kiss is
Fade out
E5
A
E5
A
E5
what I need. Your love, bad med - i - cine.
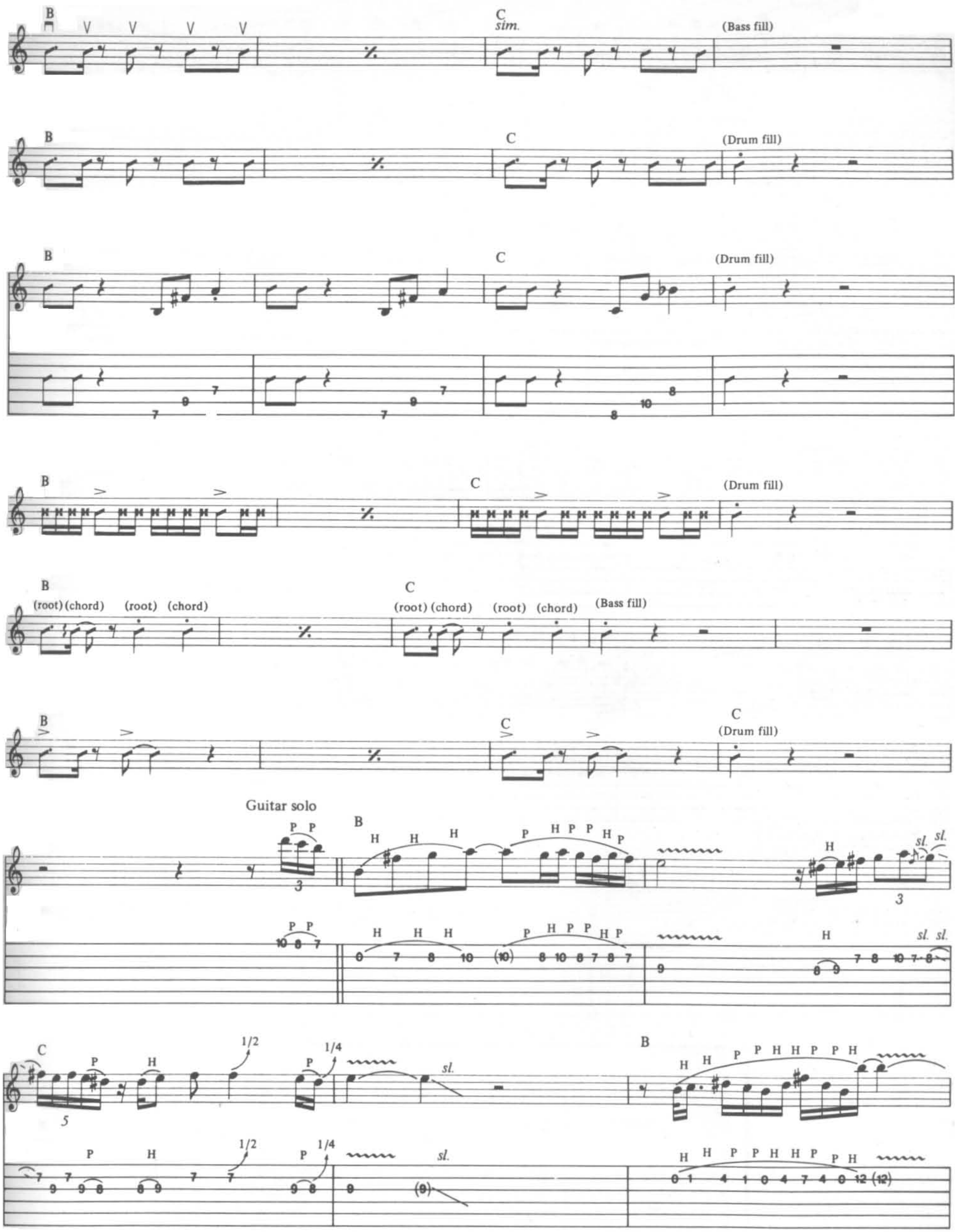
YYZ
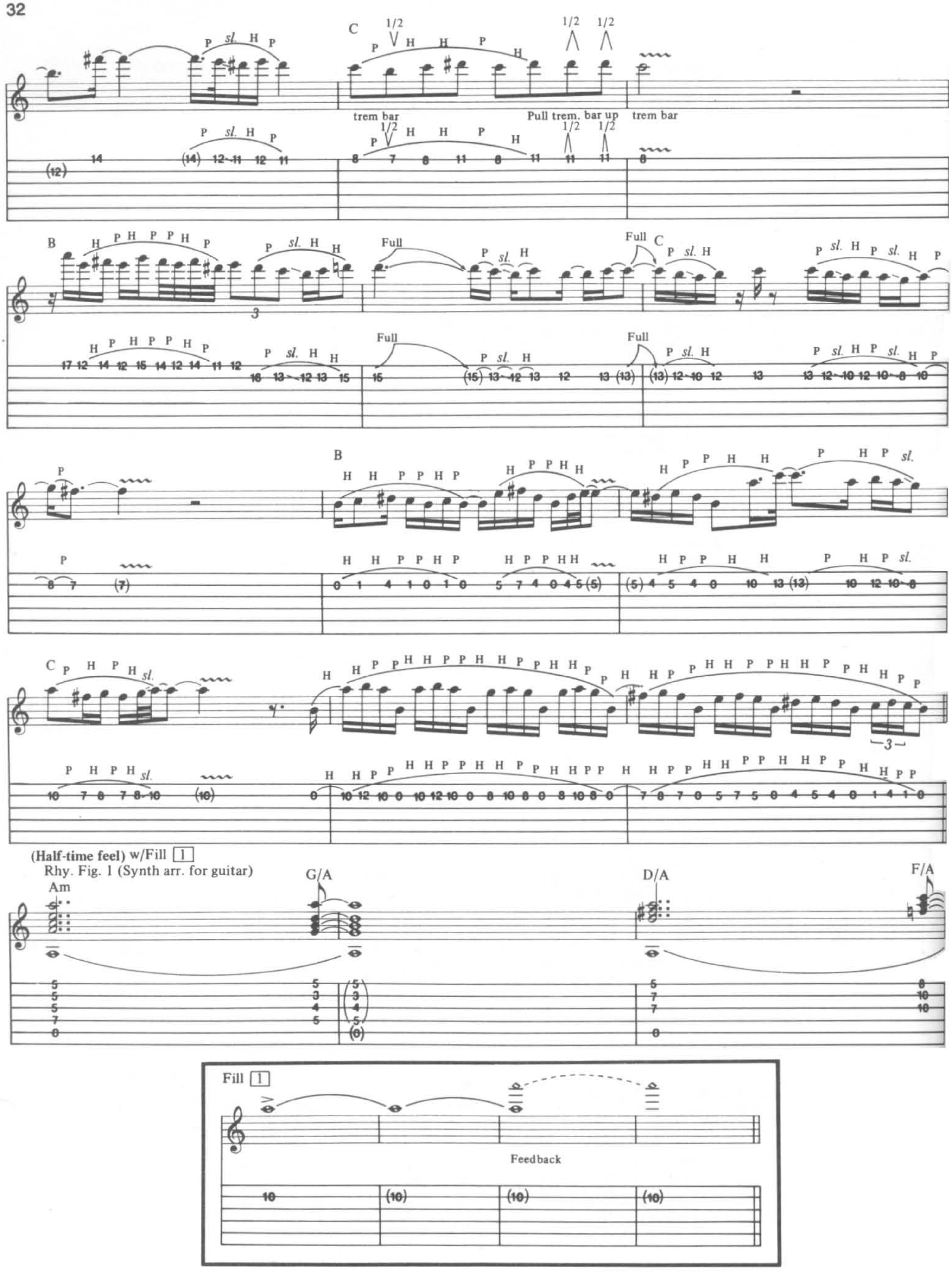
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GEDDY LEE and ALEX LIFESON
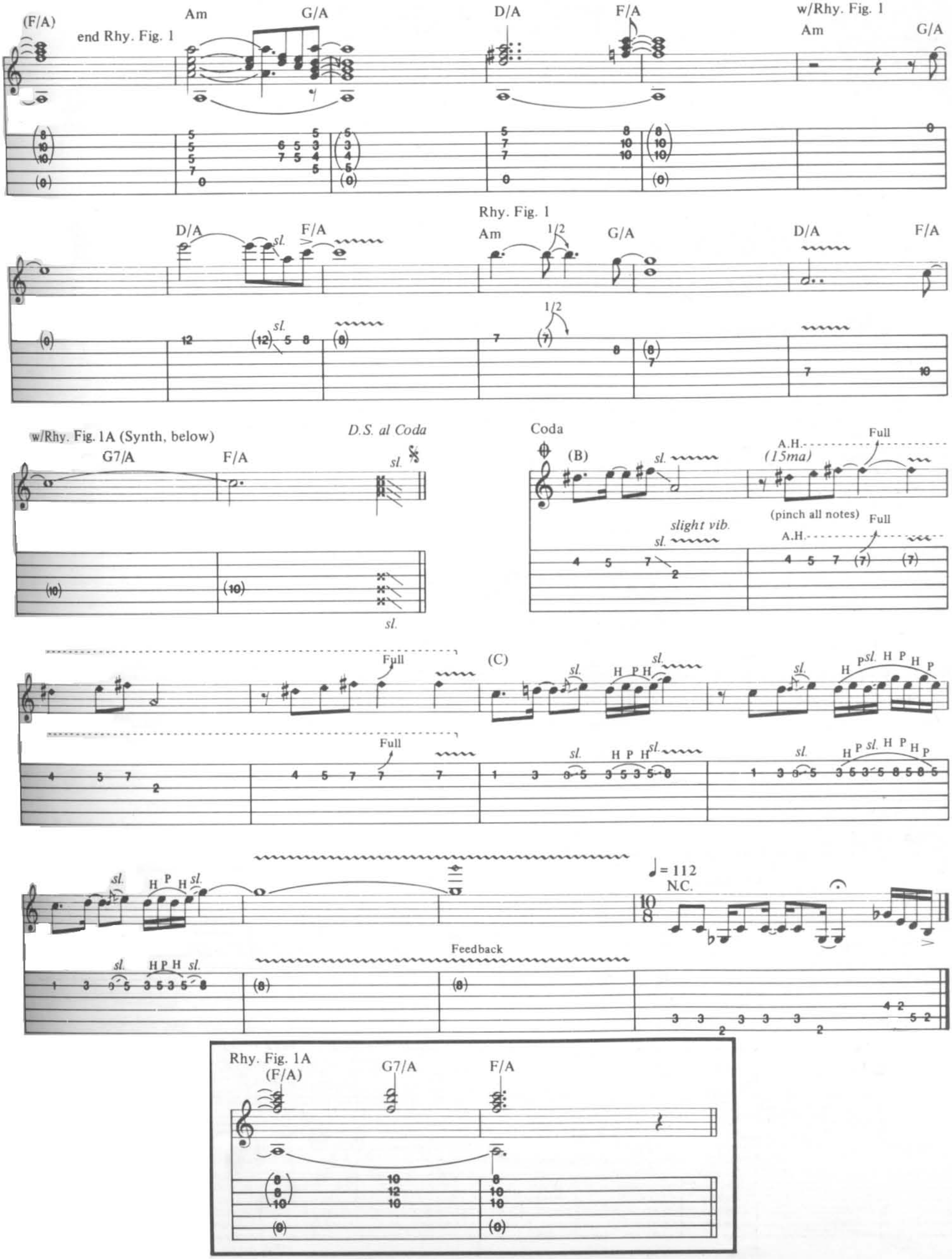



♩ = 116
H
H
sl.
sl.
Up Tempo ♩ = 144
*(F♯m)
*Chords in parentheses are implied
(Am)
Riff A replaces this bar 2nd time
(F♯m)
sl.
sl.
Riff A


(Am)
(B)
sl.
slight vib.
Full
H
(C)
H P H sl.
2nd time no repeat; go to Coda
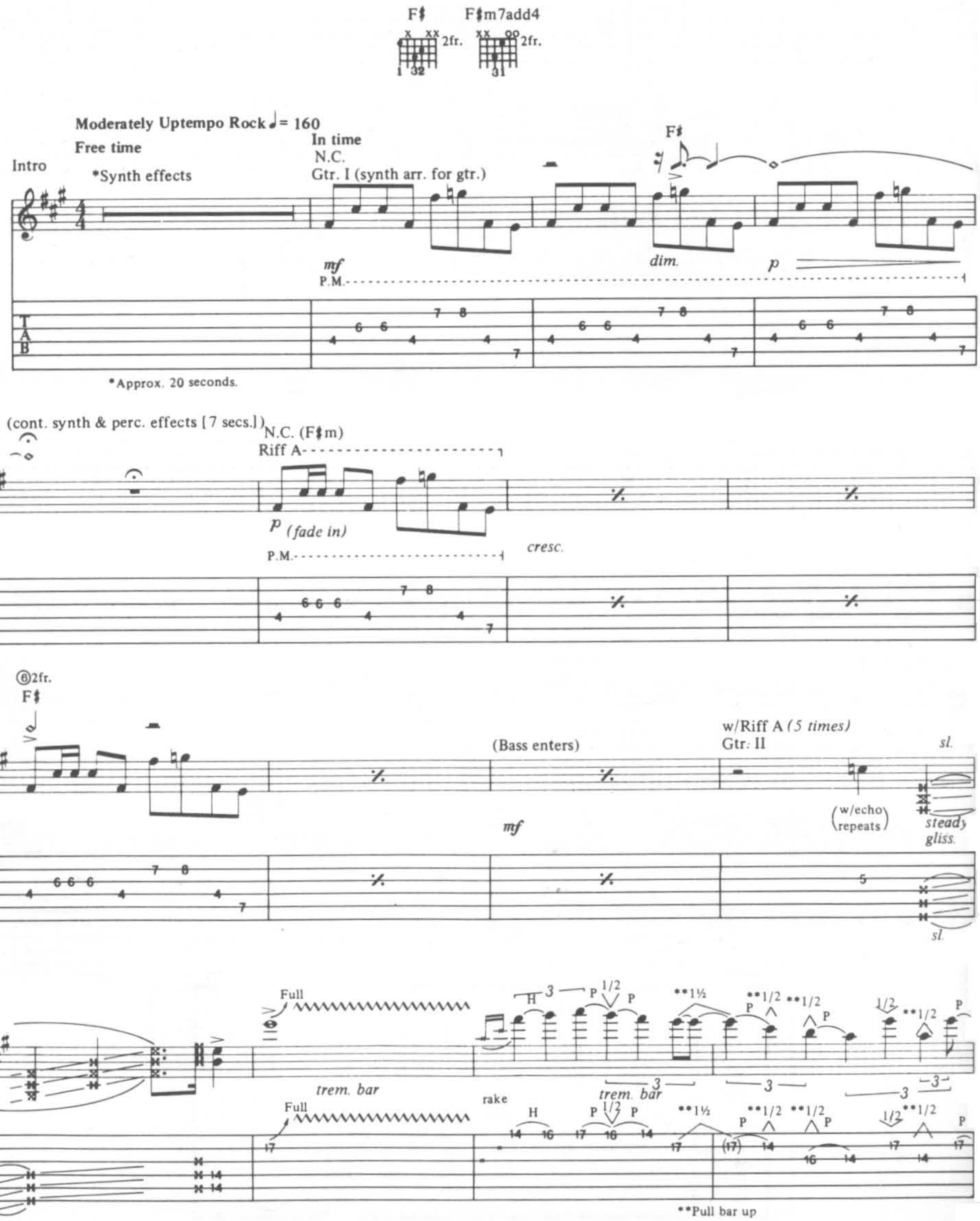

B
C
sim.
(Bass fill)
(Drum fill)
(root) (chord)
Guitar solo
H
P
sl.
1/2
1/4
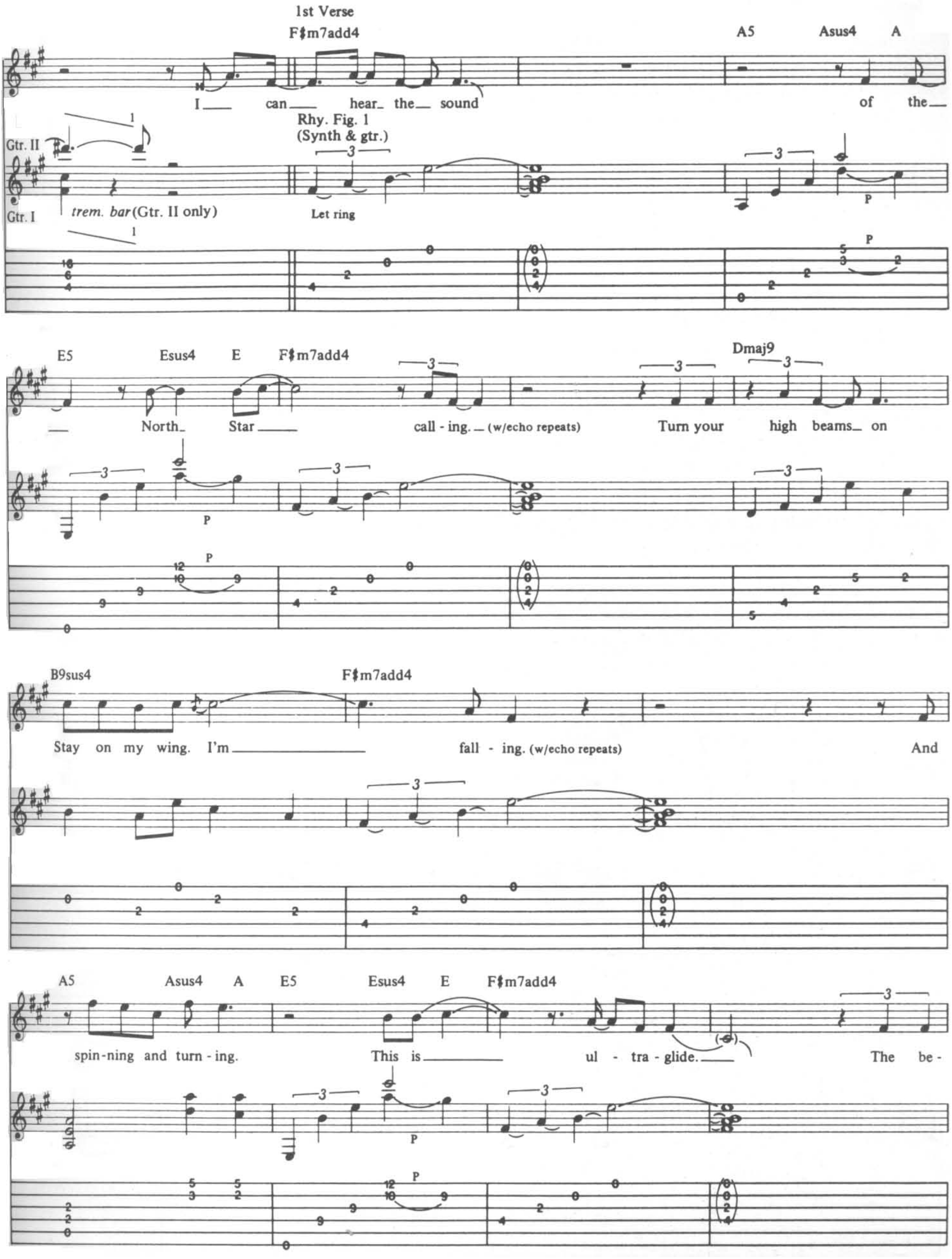

trem bar
Pull trem. bar up
trem bar
Full
(Half-time feel) w/Fill 1
Rhy. Fig. 1 (Synth arr. for guitar)
Am
G/A
D/A
F/A
Fill 1
Feedback
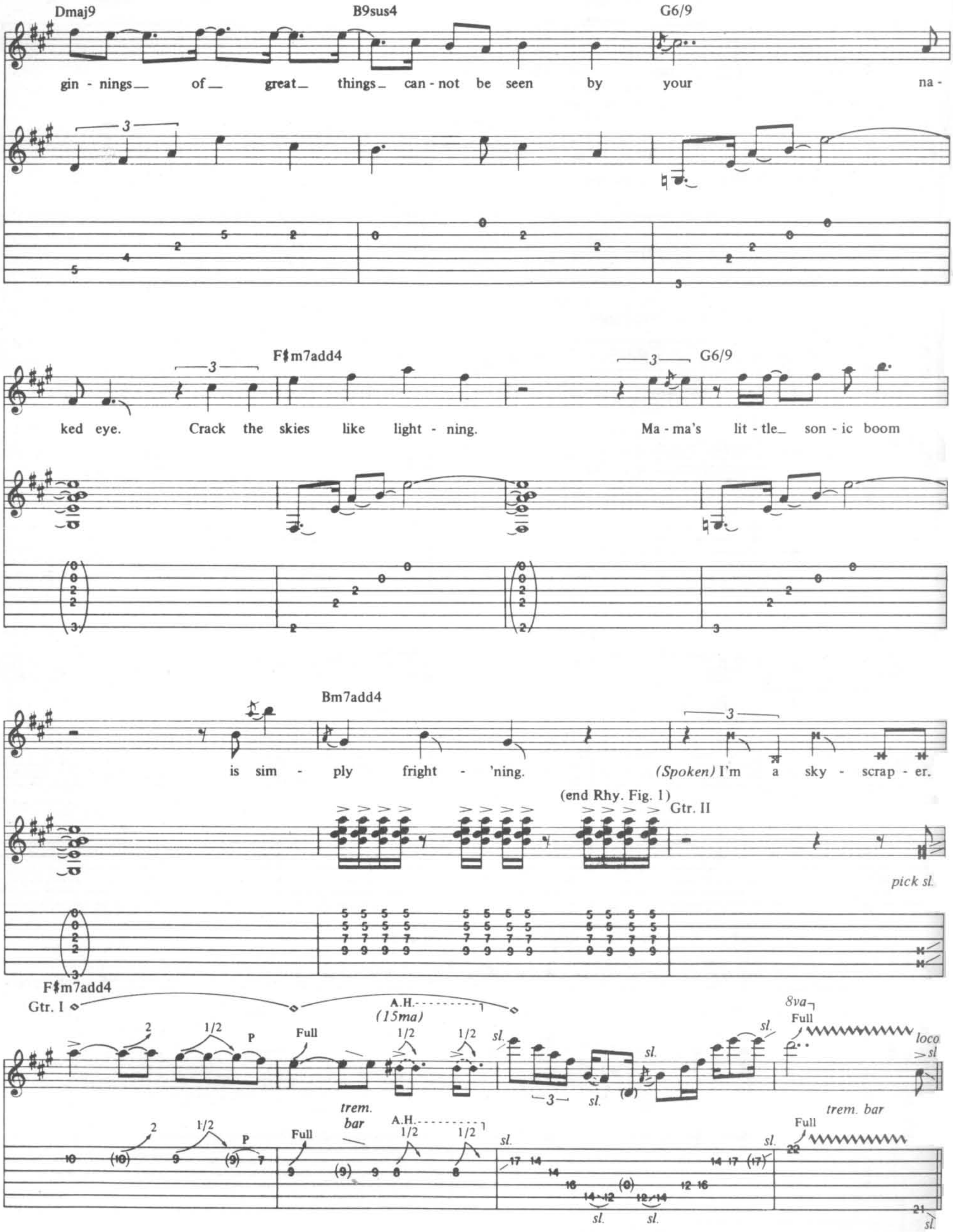

(F/A)
end Rhy. Fig. 1
Am
G/A
D/A
F/A
w/Rhy. Fig. 1
Am
G/A
D/A
sl.
F/A
Rhy. Fig. 1
Am
1/2
G/A
D/A
F/A
w/Rhy. Fig. 1A (Synth, below)
G7/A
F/A
D.S. al Coda
sl.
Coda
(B)
sl.
slight vib.
A.H.
(15ma)
Full
(pinch all notes)
(C)
H P H
Feedback
♩= 112
N.C.
Rhy. Fig. 1A
(F/A)
G7/A
F/A
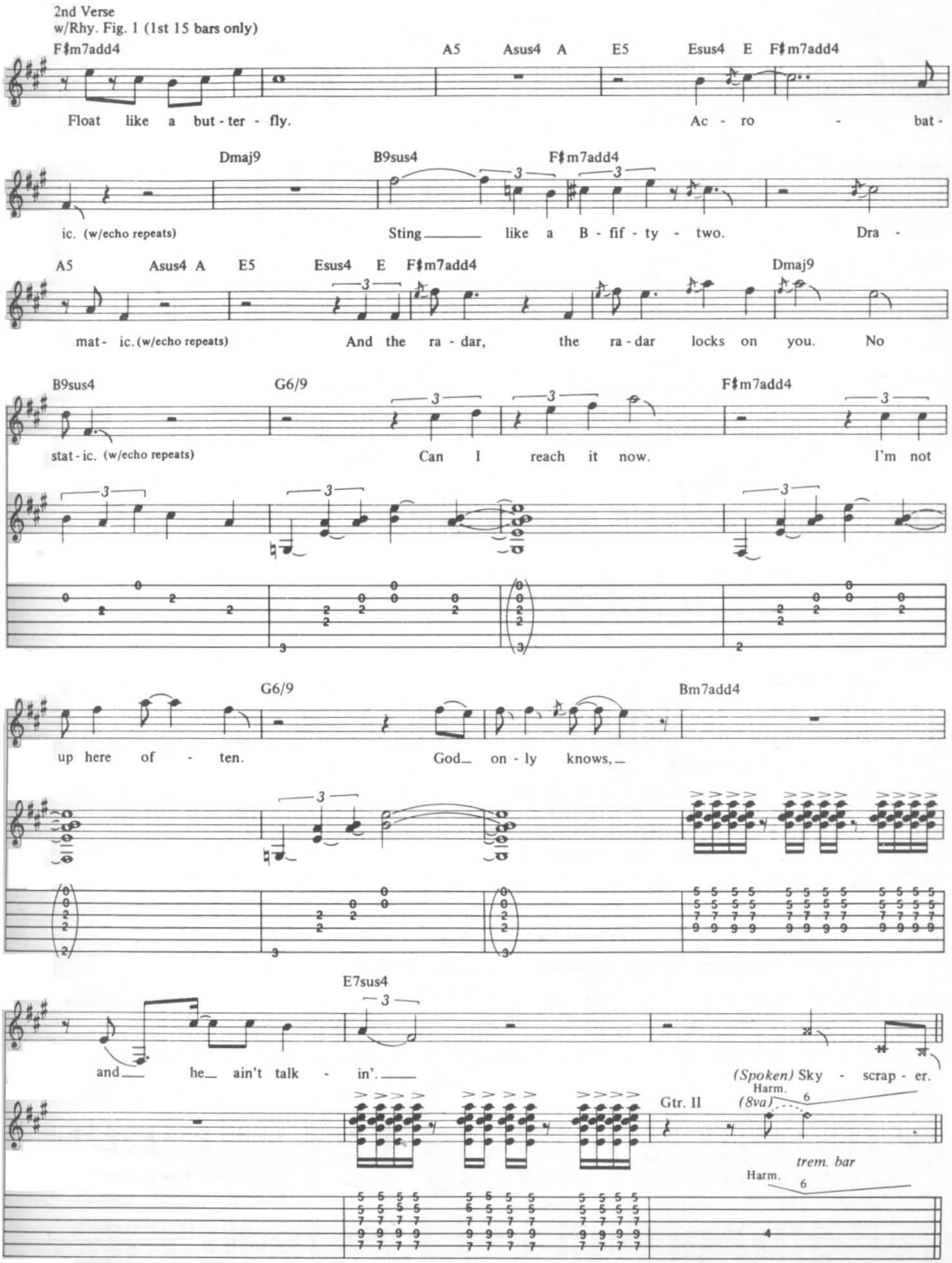
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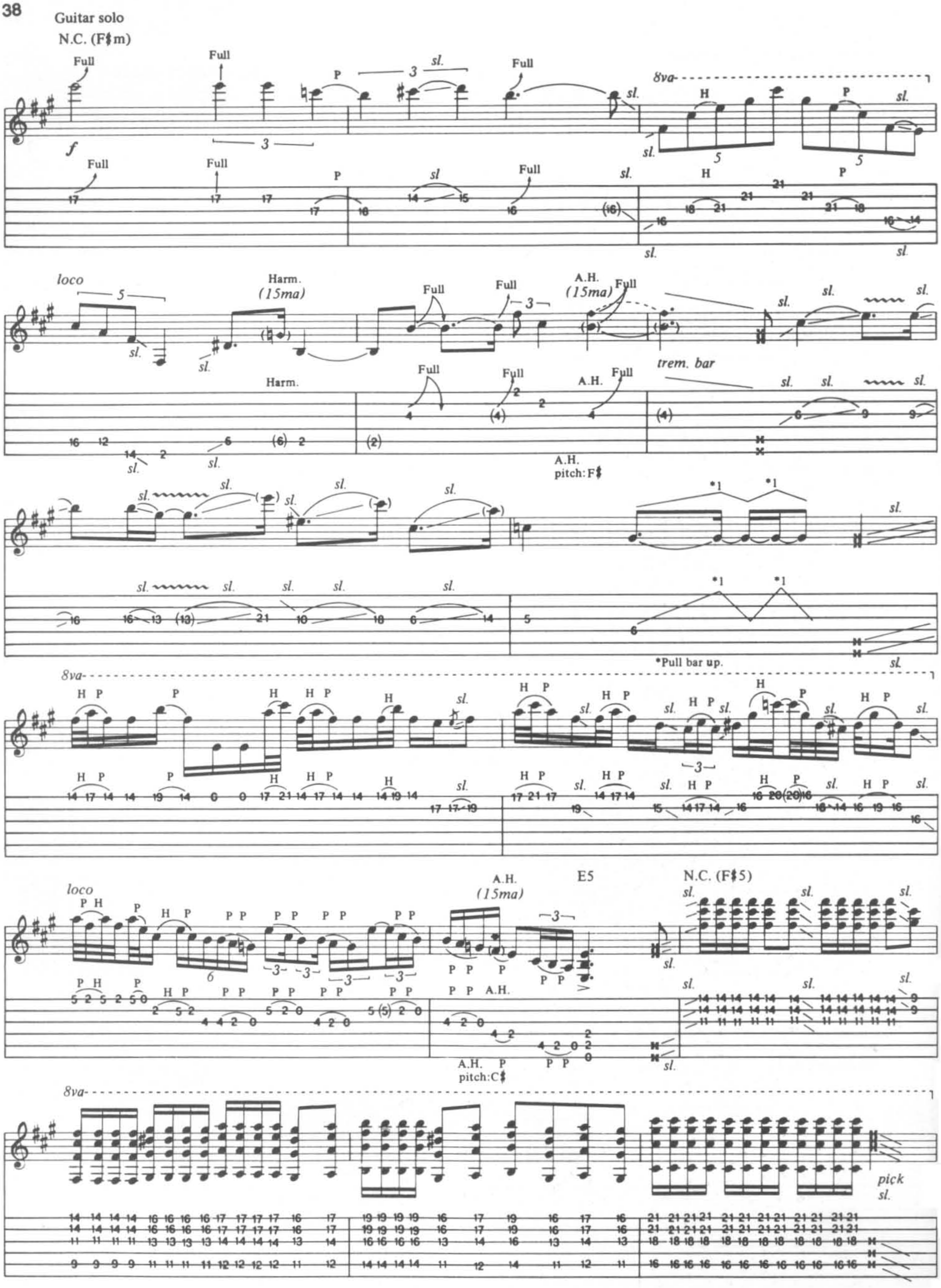
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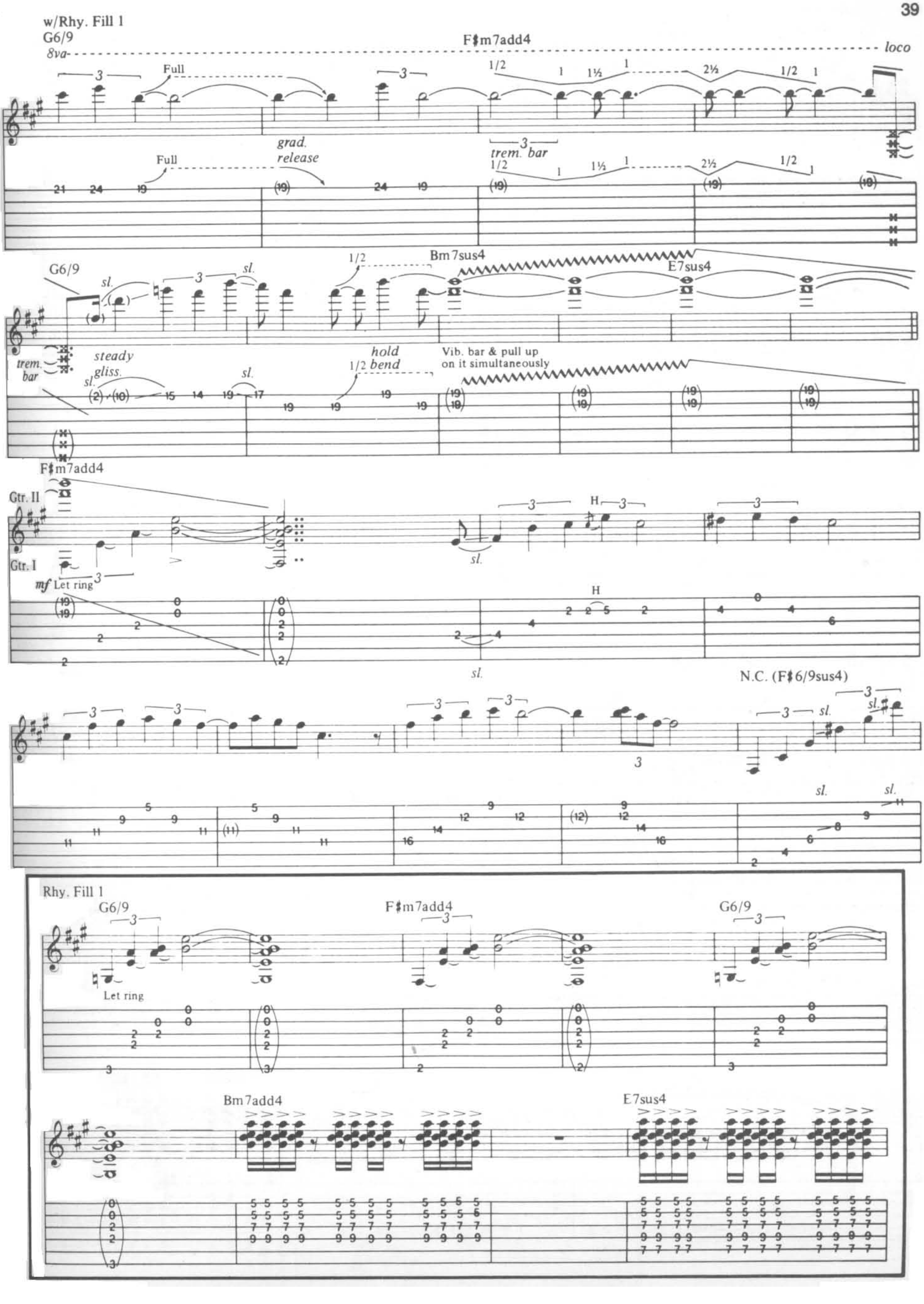



1st Verse
F♯m7add4
A5 Asus4 A
I can hear the sound of the
Rhy. Fig. 1
(Synth & gtr.)
Gtr. II
Gtr. I
trem. bar (Gtr. II only)
Let ring
E5 Esus4 E F♯m7add4
Dmaj9
North Star calling. (w/echo repeats) Turn your high beams on
B9sus4
F♯m7add4
Stay on my wing. I'm falling. (w/echo repeats) And
A5 Asus4 A E5 Esus4 E F♯m7add4
spinning and turning. This is ultraglide. The be-
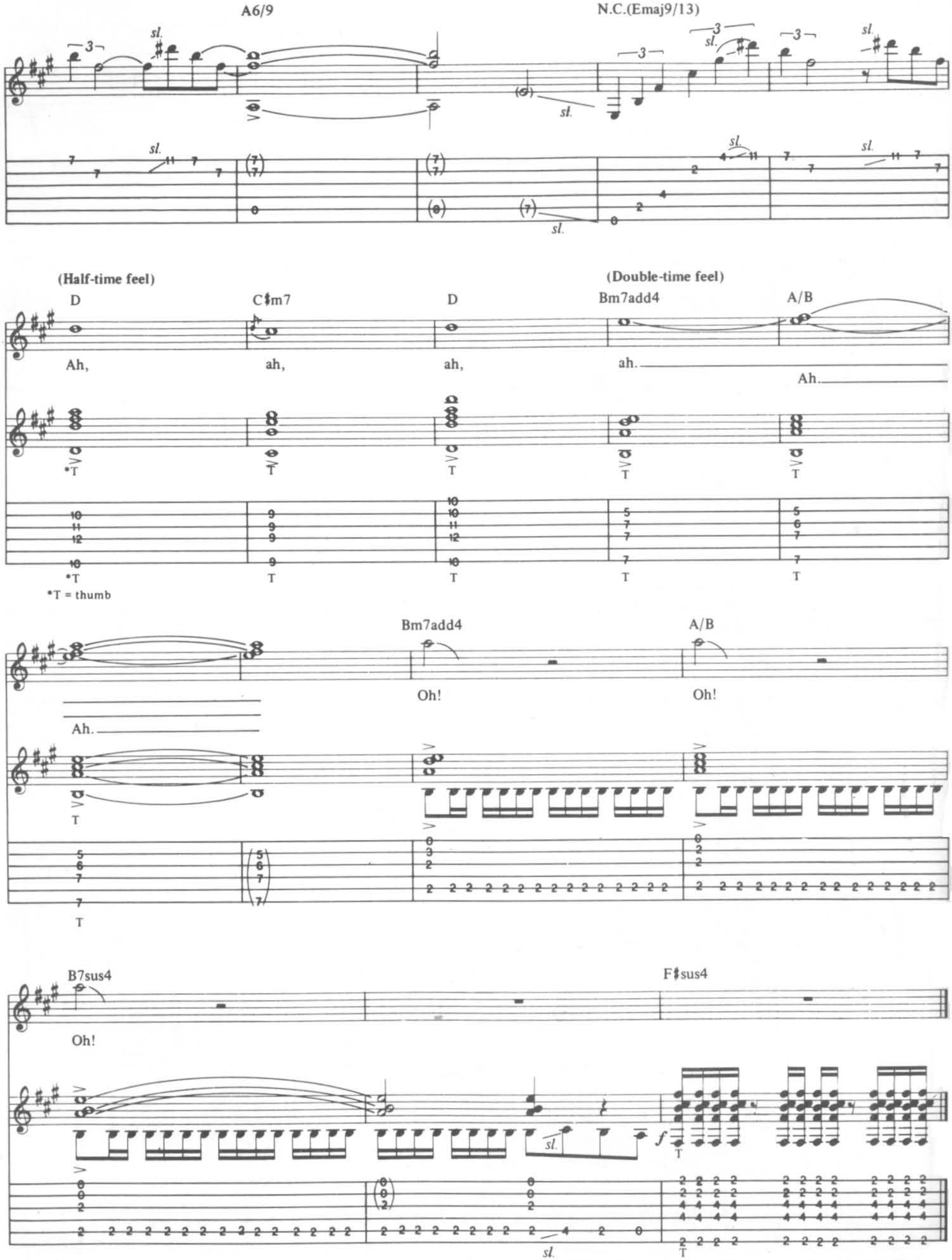

Dmaj9
B9sus4
G6/9
gin - nings__ of__ great__ things__ can - not be seen by your na -
F♯m7add4
G6/9
ked eye. Crack the skies like light - ning. Ma - ma's lit - tle__ son - ic boom
Bm7add4
is sim - ply fright - 'ning. (Spoken) I'm a sky - scrap - er.
(end Rhy. Fig. 1)
Gtr. II
pick sl.
F♯m7add4
Gtr. I
A.H.
(15ma)
8va
Full
loco
sl.
trem. bar
P


2nd Verse
w/Rhy. Fig. 1 (1st 15 bars only)
F♯m7add4 A5 Asus4 A E5 Esus4 E F♯m7add4
Float like a but-ter-fly. Ac-ro-bat-
Dmaj9 B9sus4 F♯m7add4
ic. (w/echo repeats) Sting like a B-fif-ty-two. Dra-
A5 Asus4 A E5 Esus4 E F♯m7add4 Dmaj9
mat-ic. (w/echo repeats) And the ra-dar, the ra-dar locks on you. No
B9sus4 G6/9 F♯m7add4
stat-ic. (w/echo repeats) Can I reach it now. I'm not
G6/9 Bm7add4
up here of-ten. God only knows,
E7sus4
and he ain't talk-in'.
(Spoken) Sky-scrap-er.
Gtr. II
Harm.
(8va)
trem. bar
Harm.


Guitar solo
N.C. (F♯m)
Full
sl.
8va
loco
Harm.
(15ma)
A.H.
trem. bar
A.H.
pitch: F♯
*Pull bar up.
E5
N.C. (F♯5)
A.H.
pitch: C♯
pick
sl.
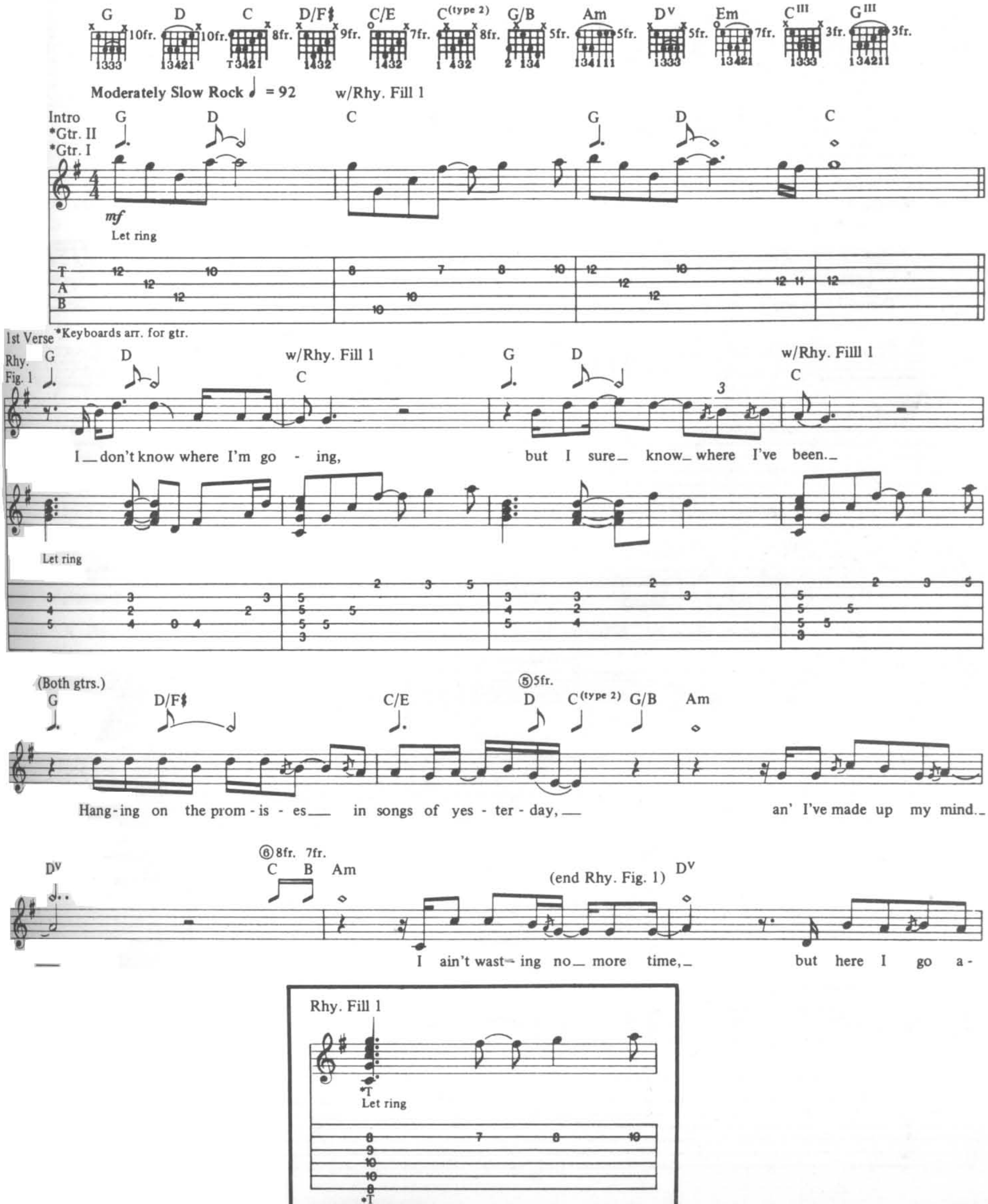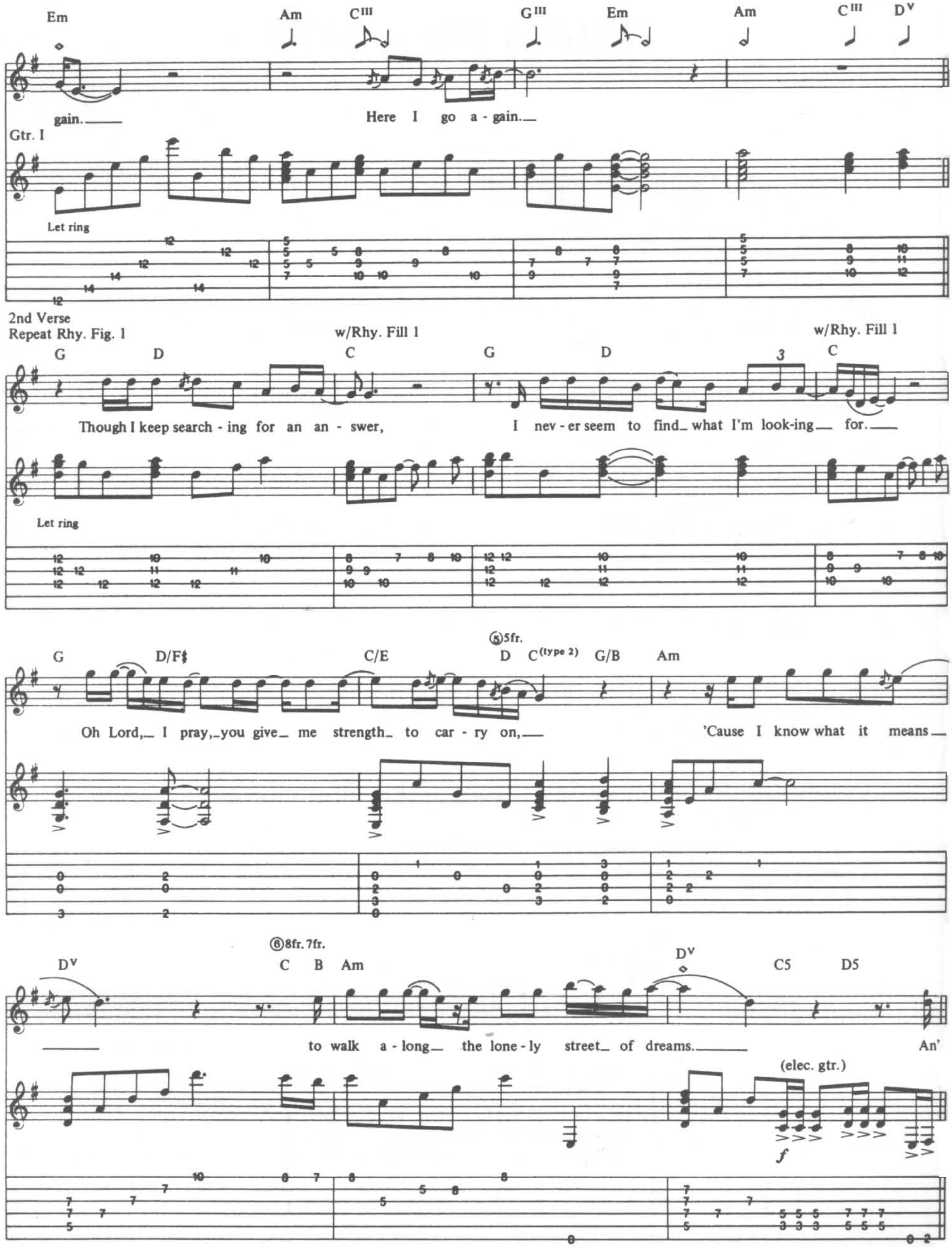


w/Rhy. Fill 1
G6/9
F♯m7add4
8va
loco
Full
grad. release
trem. bar
Bm7sus4
E7sus4
steady gliss.
hold 1/2 bend
Vib. bar & pull up on it simultaneously
Gtr. II
Gtr. I
mf Let ring
N.C. (F♯6/9sus4)
Rhy. Fill 1
Let ring
Bm7add4
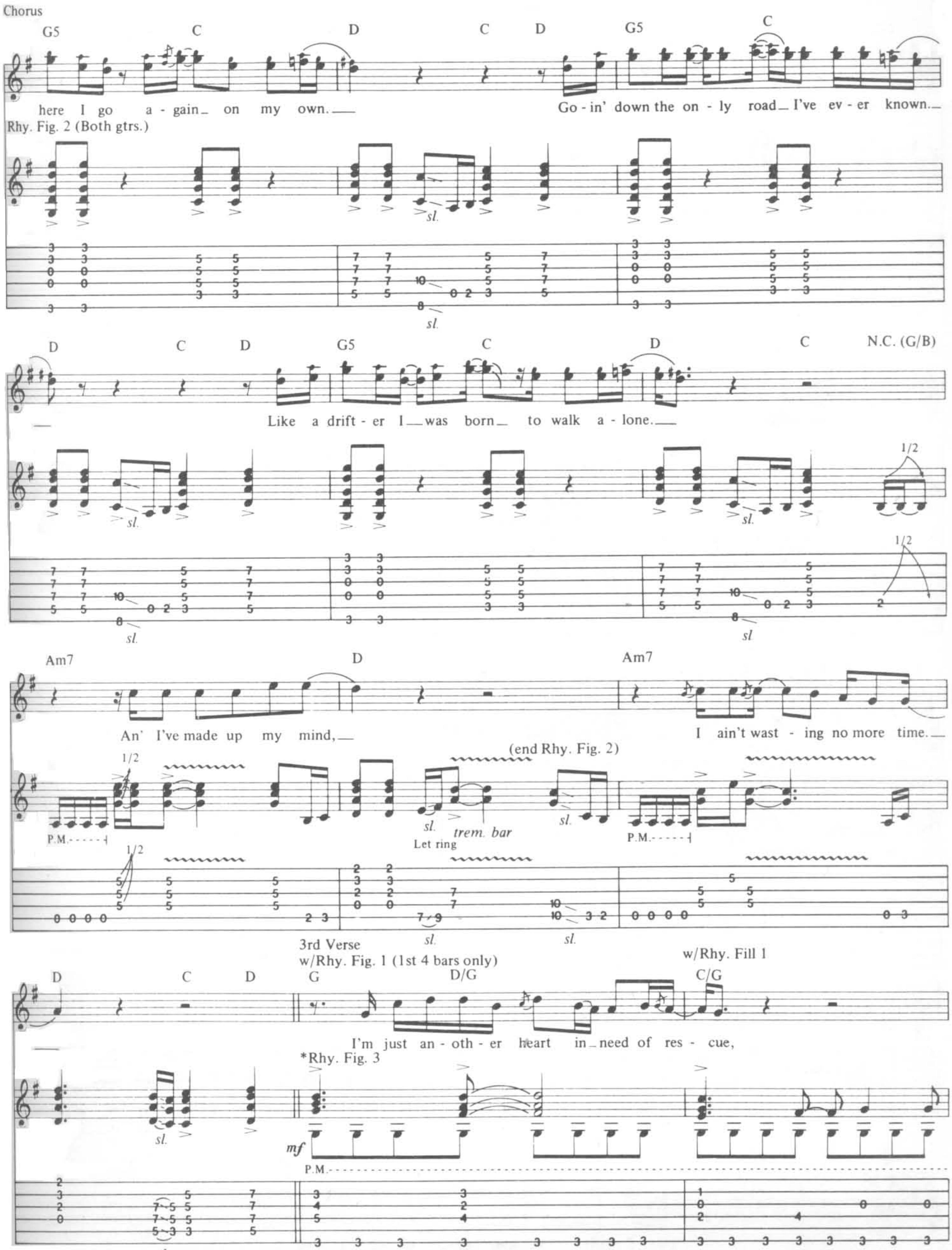

A6/9
N.C.(Emaj9/13)
sl.
(Half-time feel)
(Double-time feel)
D
C♯m7
D
Bm7add4
A/B
Ah,
ah,
ah,
ah.
Ah.
*T
T
*T = thumb
Ah.
Bm7add4
A/B
Oh!
Oh!
B7sus4
F♯sus4
Oh!
sl.
f

HERE I GO AGAIN
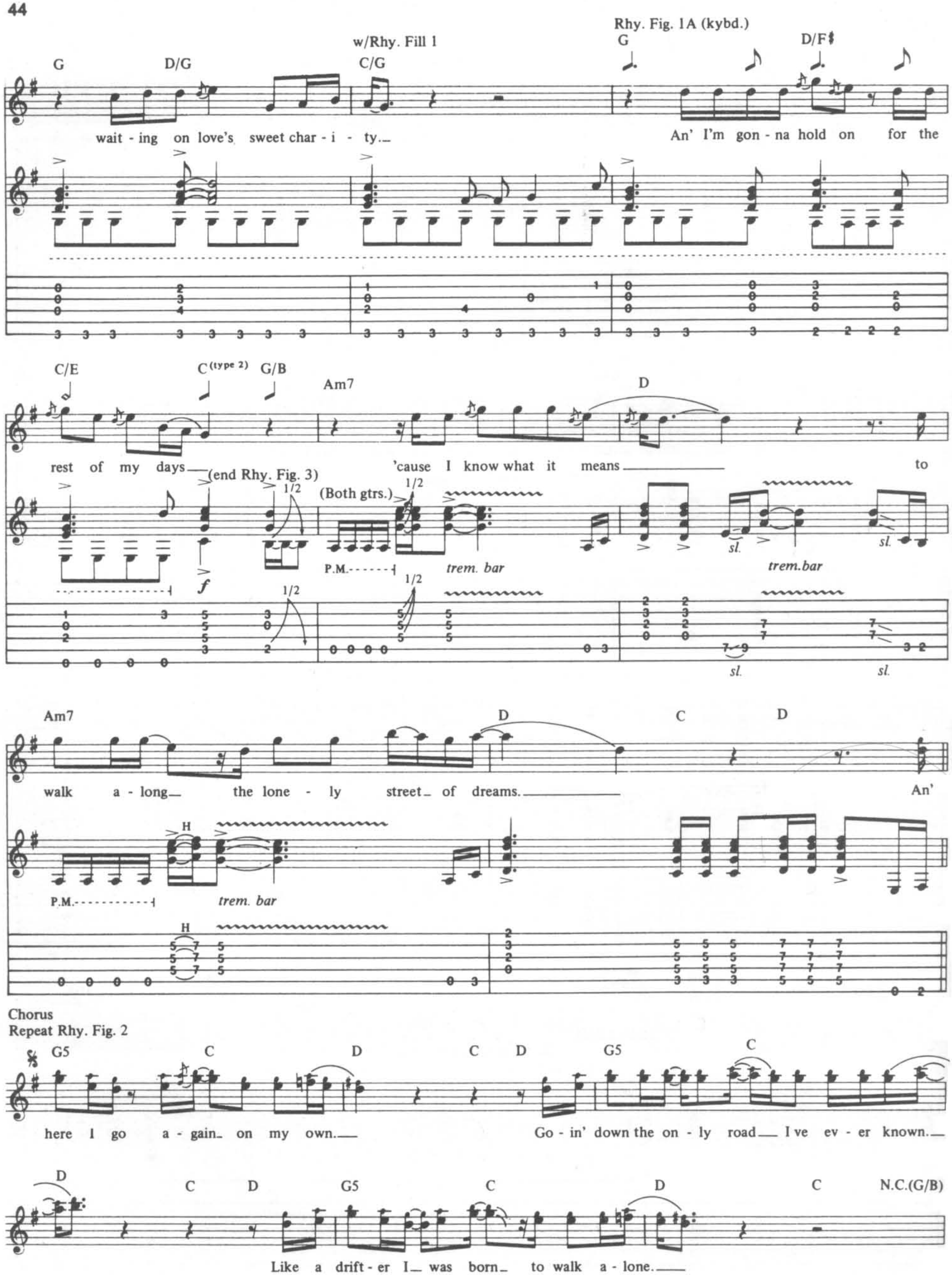
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BERNIE MARSDEN
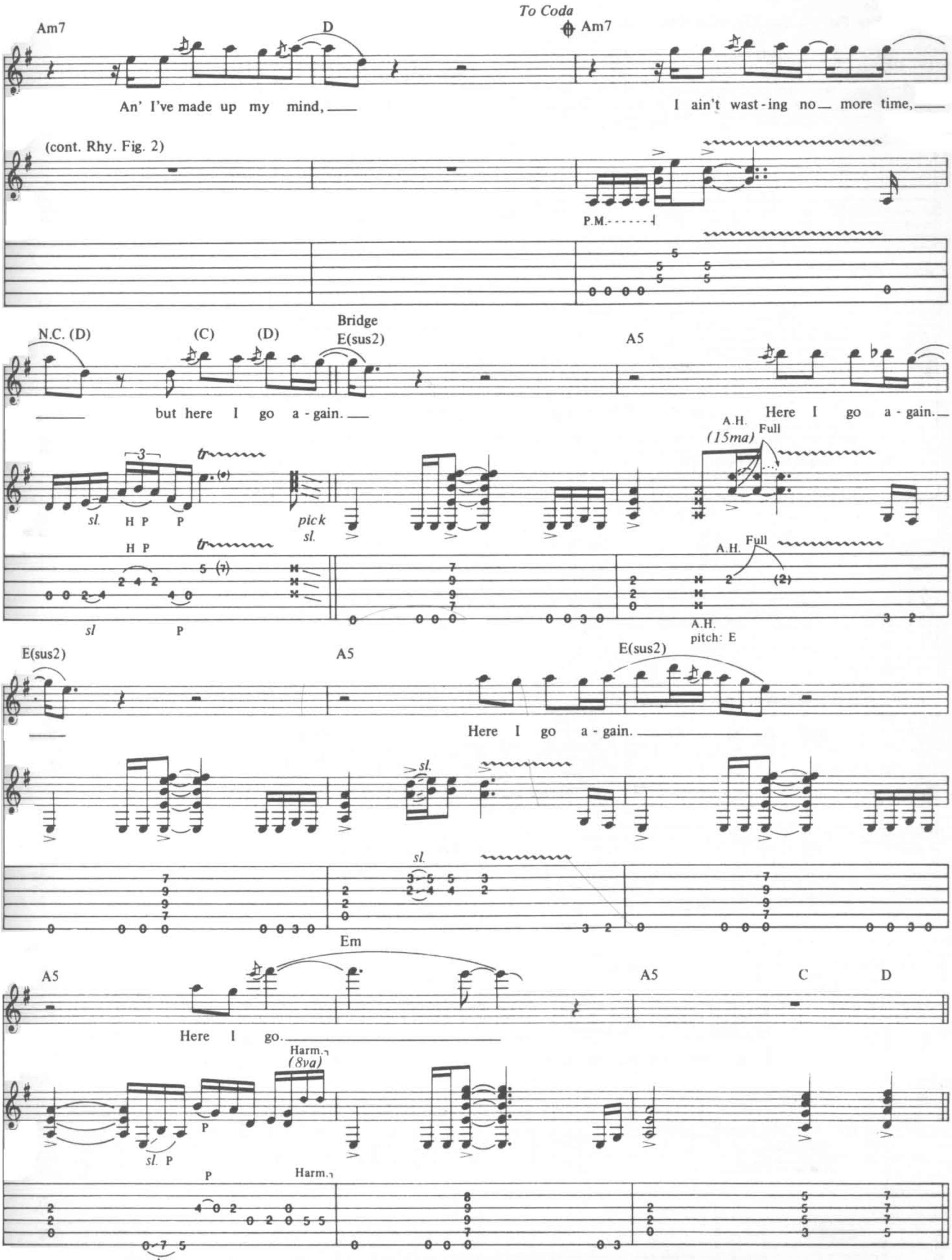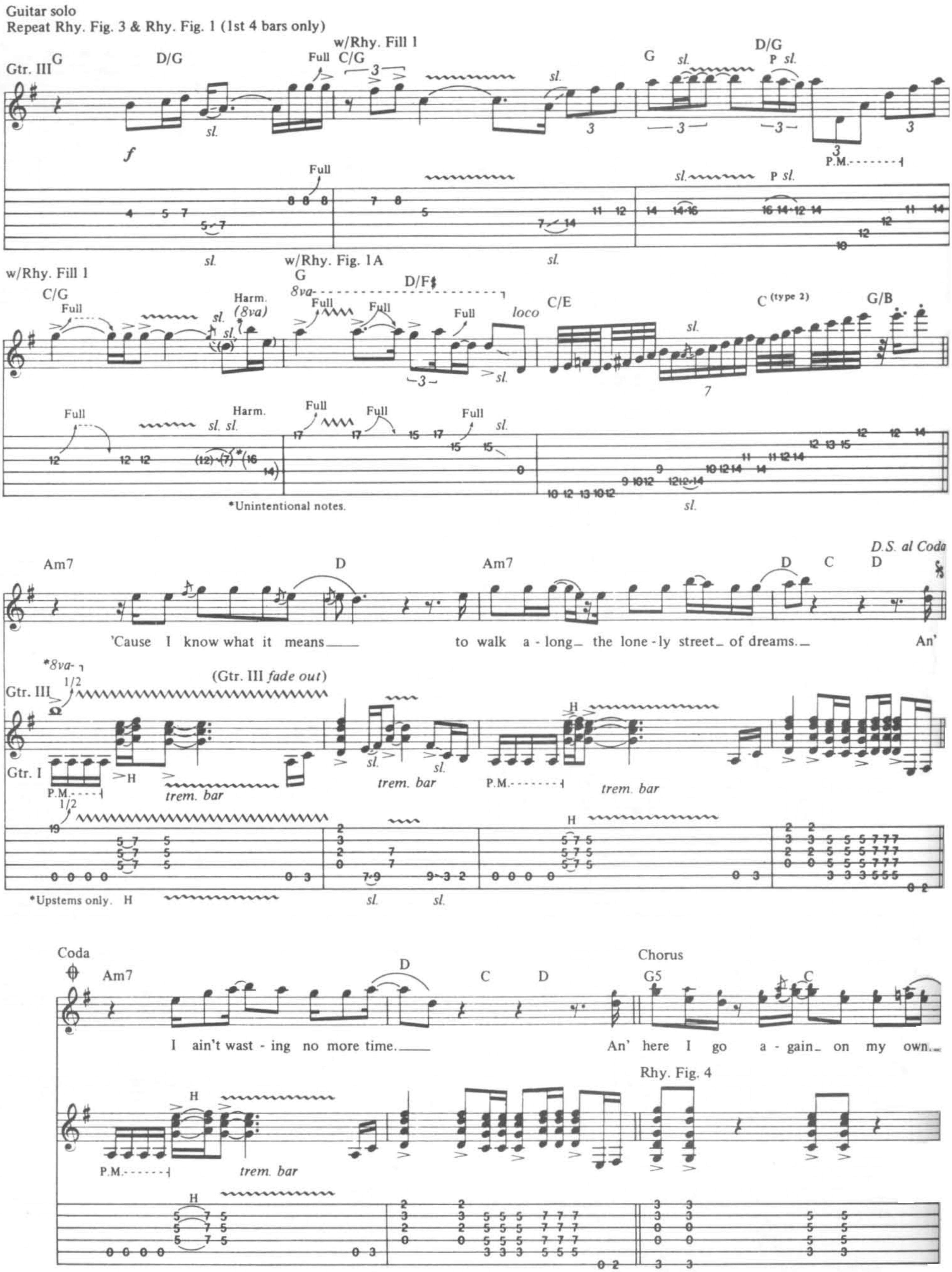



Em Am C III G III Em Am C III D V
gain. Here I go a-gain.
Gtr. I
Let ring
2nd Verse
Repeat Rhy. Fig. 1
w/Rhy. Fill 1
G D C G D C
Though I keep search-ing for an an-swer, I nev-er seem to find what I'm look-ing for.
Let ring
⑤5fr.
G D/F♯ C/E D C(type 2) G/B Am
Oh Lord, I pray, you give me strength to car-ry on, 'Cause I know what it means
⑥8fr. 7fr.
D V C B Am D V C5 D5
to walk a-long the lone-ly street of dreams. An'
(elec. gtr.)
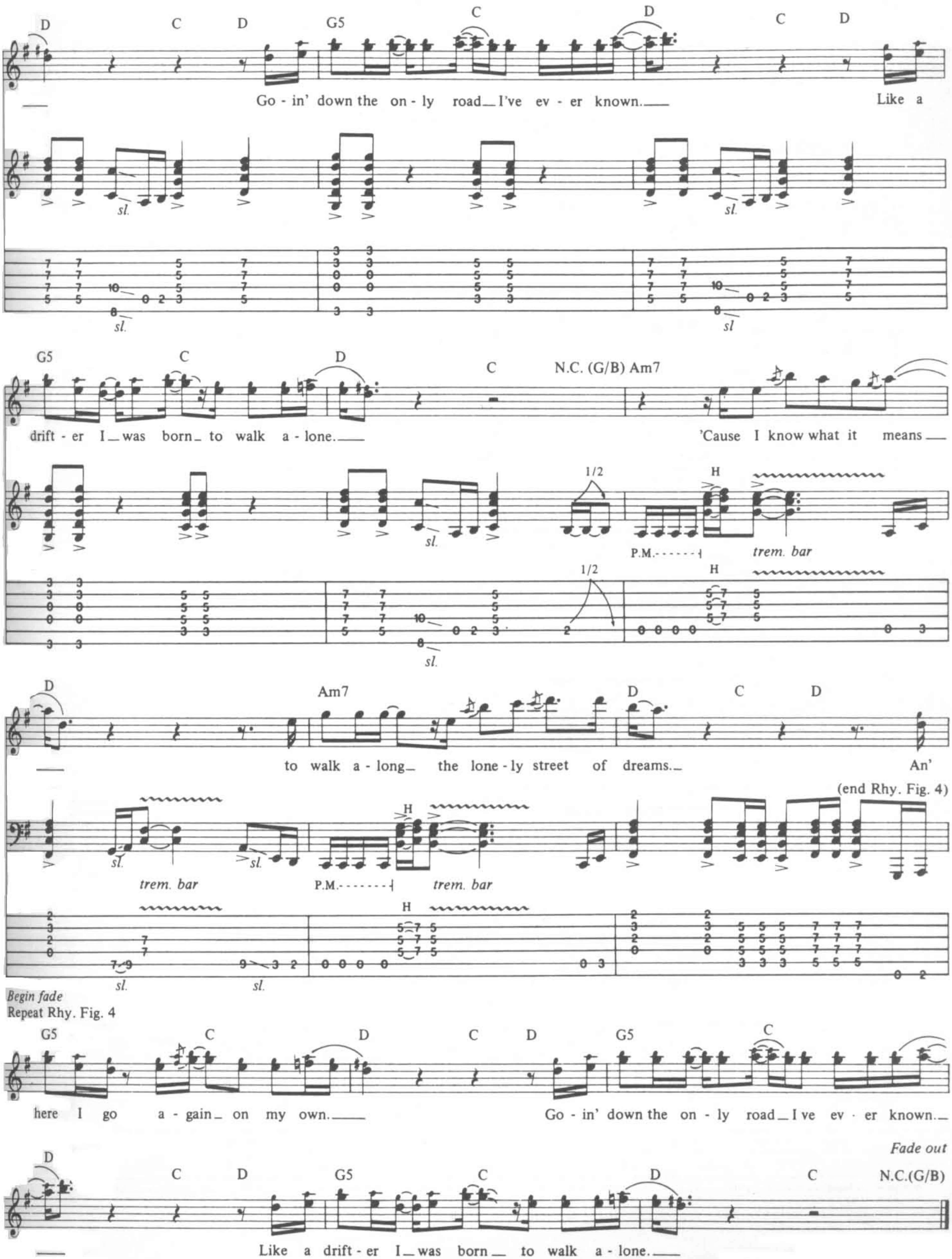


*This part played by two separate guitars on recording.


w/Rhy. Fill 1
Rhy. Fig. 1A (kybd.)
G
D/G
C/G
G
D/F♯
wait - ing on love's sweet char - i - ty.
An' I'm gon - na hold on for the
C/E
C (type 2)
G/B
Am7
D
rest of my days
(end Rhy. Fig. 3)
'cause I know what it means
to
(Both gtrs.)
1/2
P.M.
trem. bar
sl.
Am7
D
C
D
walk a - long the lone - ly street of dreams.
An'
H
P.M.
trem. bar
Chorus
Repeat Rhy. Fig. 2
G5
C
D
C
D
G5
C
here I go a - gain on my own.
Go - in' down the on - ly road I've ev - er known.
D
C
D
G5
C
D
C
N.C.(G/B)
Like a drift - er I was born to walk a - lone.


To Coda
Am7
D
Am7
An' I've made up my mind,
I ain't wast-ing no more time,
(cont. Rhy. Fig. 2)
P.M.
N.C. (D)
(C)
(D)
Bridge
E(sus2)
A5
but here I go a-gain.
Here I go a-gain.
A.H.
(15ma)
Full
sl.
H P
P
tr
pick sl.
A.H. pitch: E
E(sus2)
A5
E(sus2)
Here I go a-gain.
sl.
A5
Em
A5
C
D
Here I go.
Harm.
(8va)
sl. P
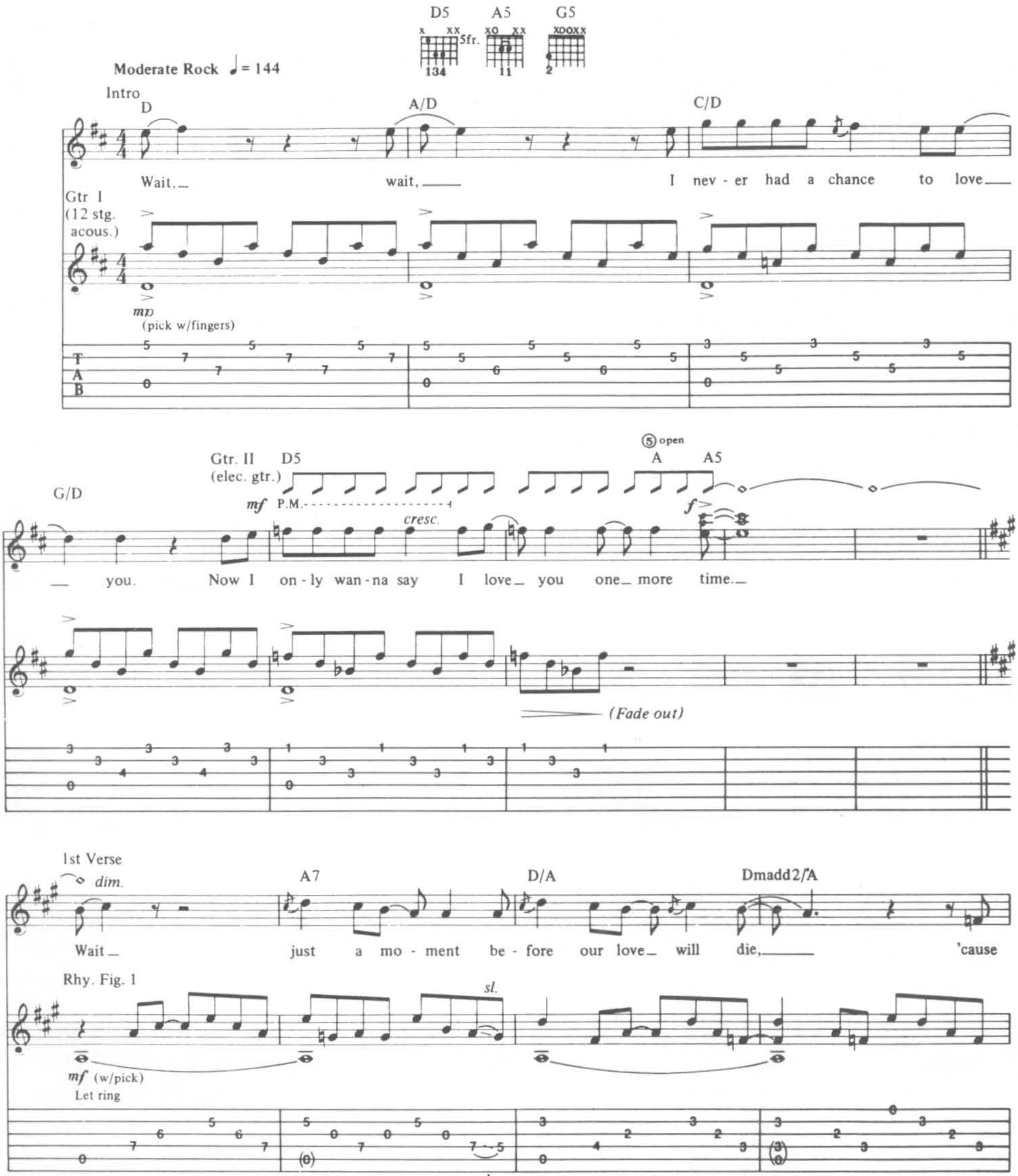

Guitar solo
Repeat Rhy. Fig. 3 & Rhy. Fig. 1 (1st 4 bars only)
w/Rhy. Fill 1
Gtr. III
w/Rhy. Fig. 1A
*Unintentional notes.
D.S. al Coda
'Cause I know what it means to walk a-long the lone-ly street of dreams. An'
(Gtr. III fade out)
Gtr. I
*Upstems only.
Coda
I ain't wast-ing no more time.
Chorus
An' here I go a-gain on my own
Rhy. Fig. 4
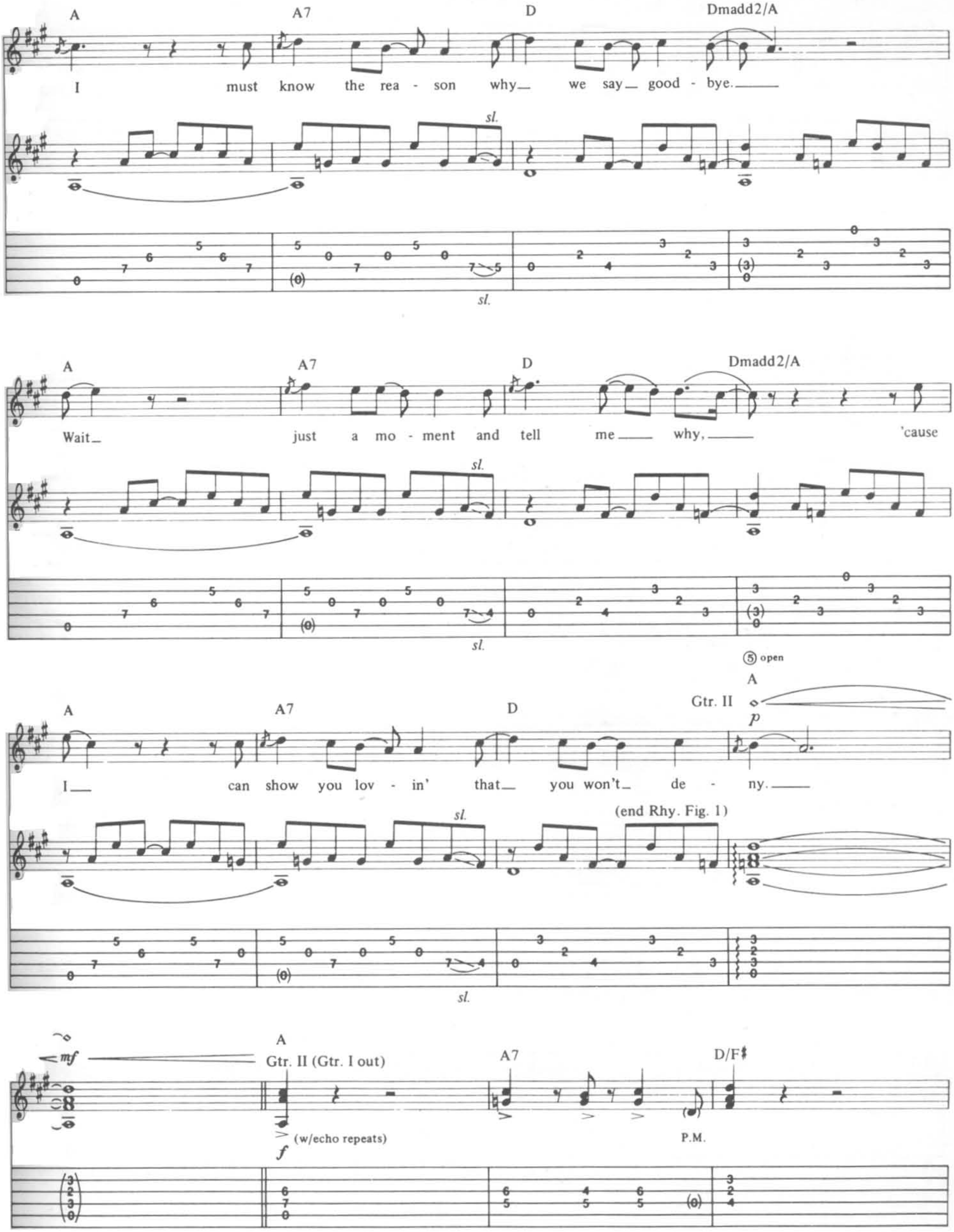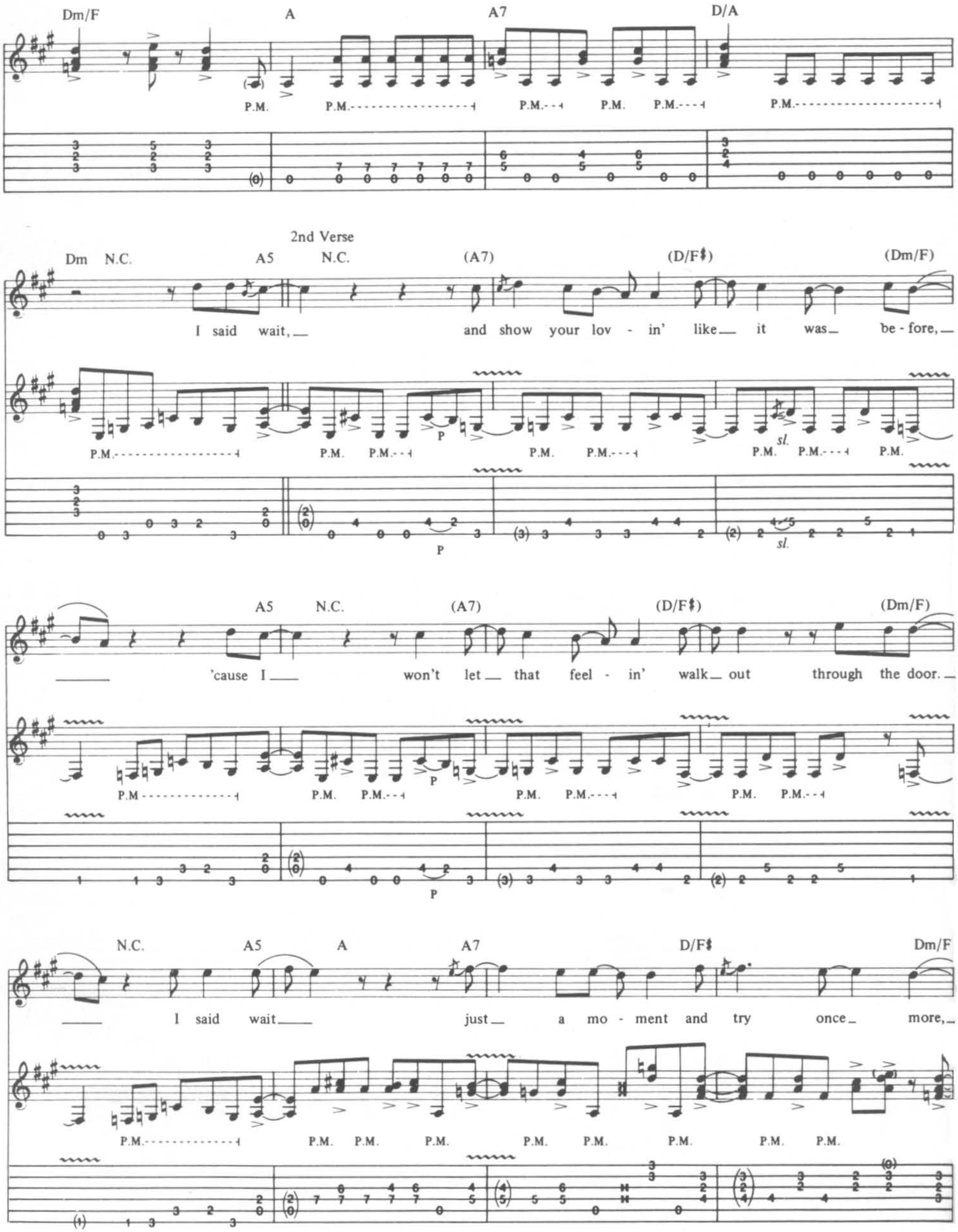


D C D G5 C D C D
Go - in' down the on - ly road I've ev - er known. Like a
sl.
G5 C D C N.C. (G/B) Am7
drift - er I was born to walk a - lone. 'Cause I know what it means
1/2
H
P.M.
trem. bar
D Am7 D C D
to walk a - long the lone - ly street of dreams. An'
(end Rhy. Fig. 4)
Begin fade
Repeat Rhy. Fig. 4
G5 C D C D G5 C
here I go a - gain on my own. Go - in' down the on - ly road I've ev - er known.
Fade out
D C D G5 C D C N.C.(G/B)
Like a drift - er I was born to walk a - lone.
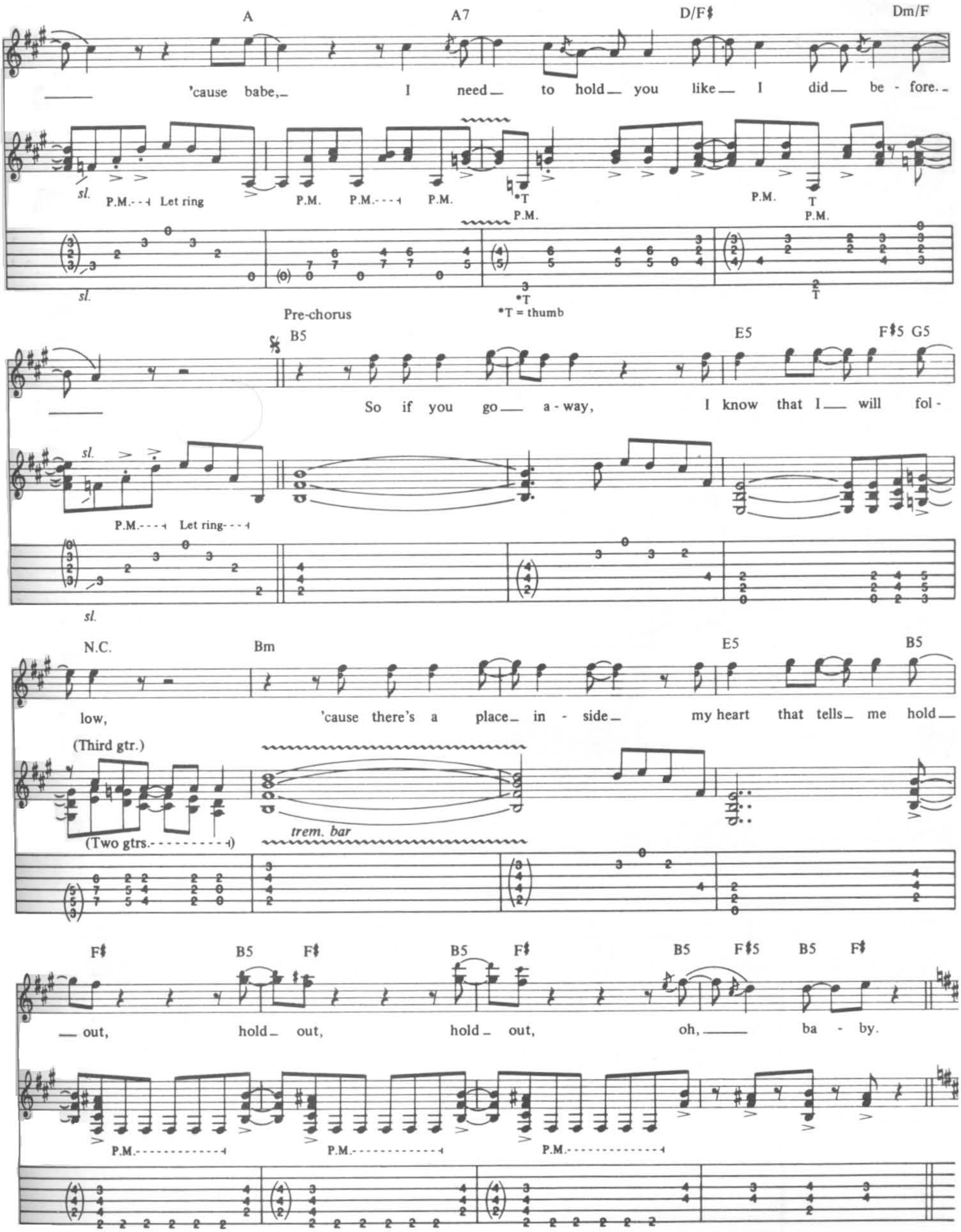
WAIT
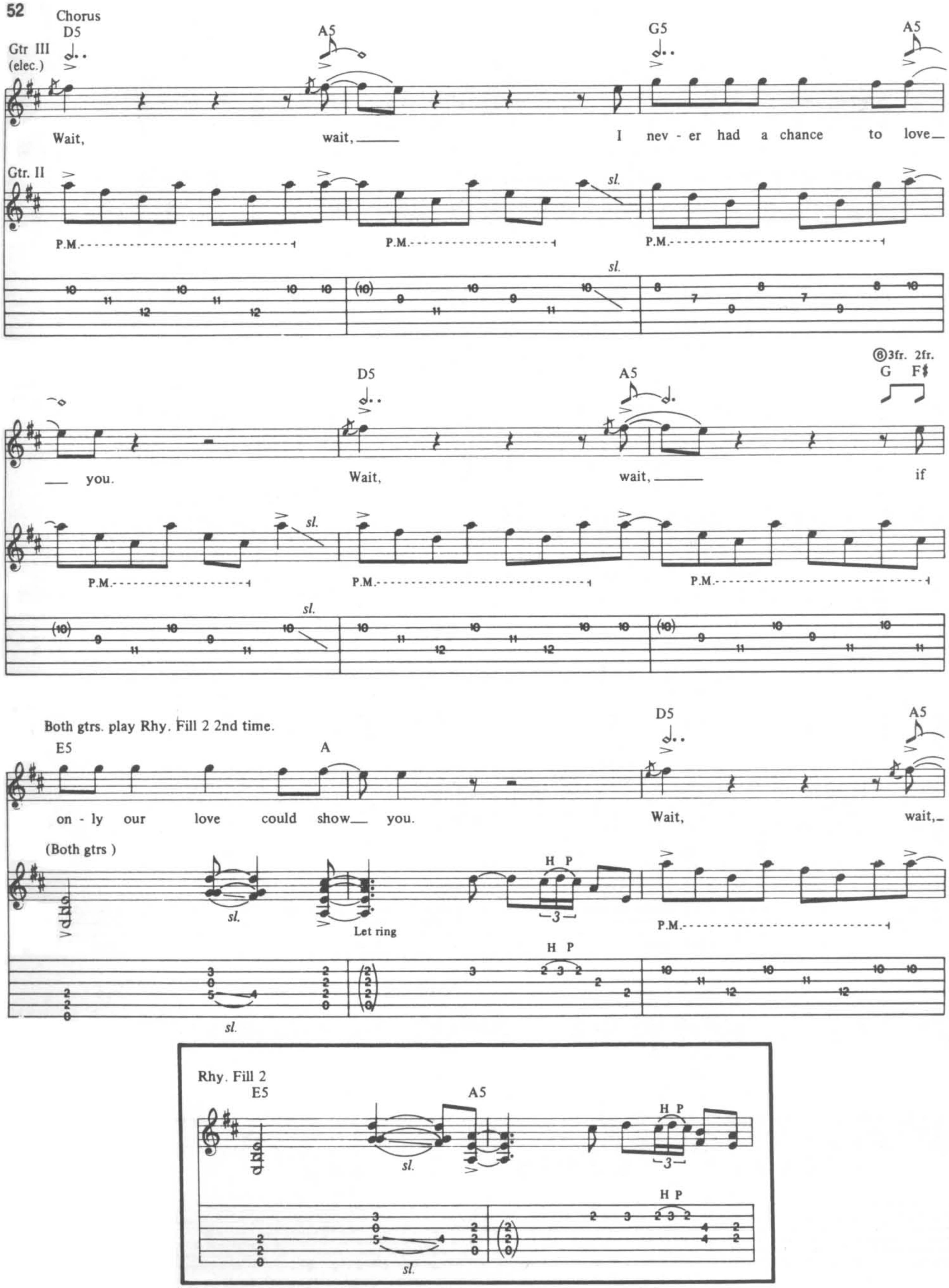
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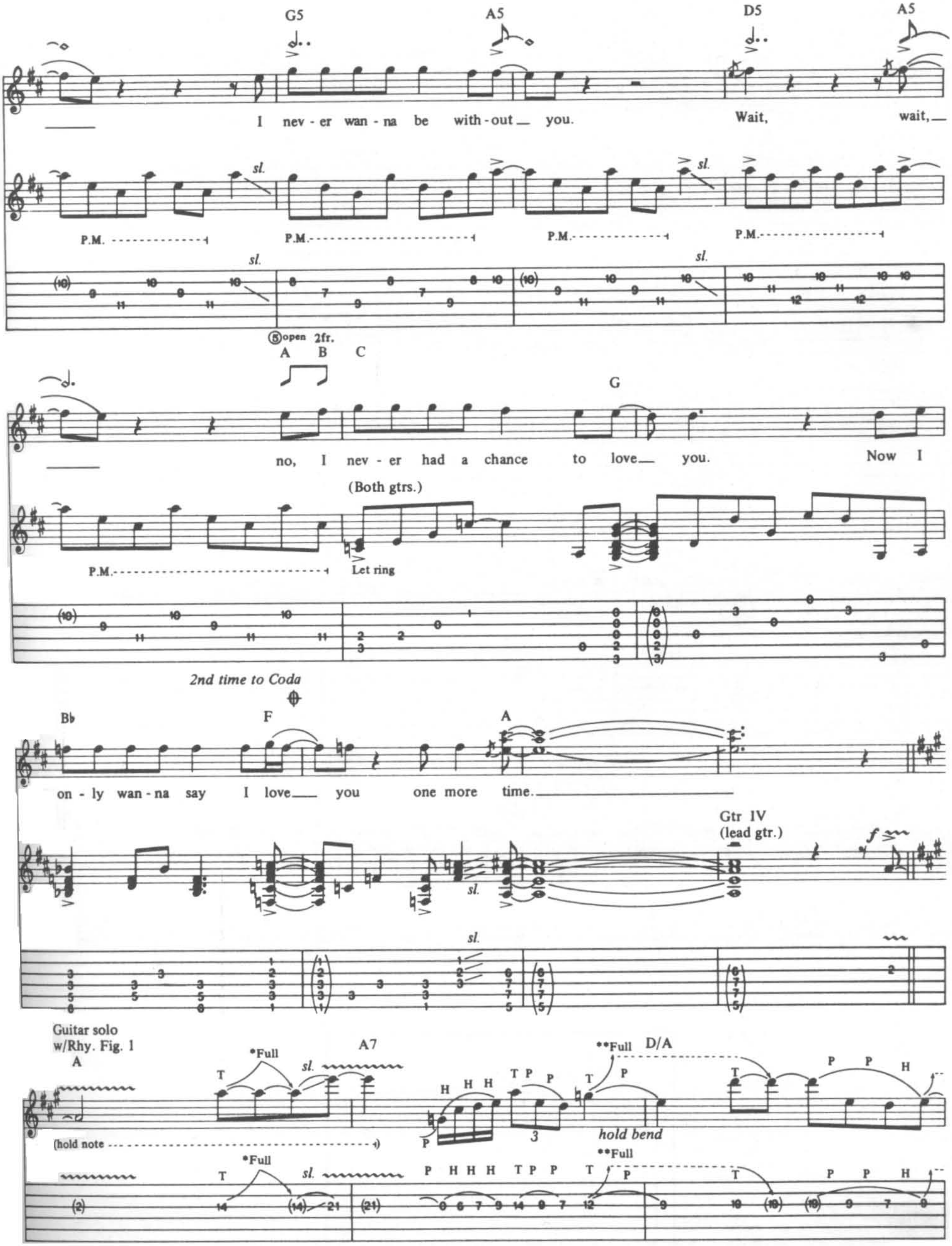



A
A7
D
Dmadd2/A
I must know the rea - son why we say good - bye.
sl.
A
A7
D
Dmadd2/A
Wait just a mo - ment and tell me why, 'cause
sl.
⑤ open
A
Gtr. II
p
A
A7
D
I can show you lov - in' that you won't de - ny.
(end Rhy. Fig. 1)
sl.
mf
A
Gtr. II (Gtr. I out)
A7
D/F♯
f
(w/echo repeats)
P.M.


Dm/F A A7 D/A
Dm N.C. A5 N.C. (A7) (D/F♯) (Dm/F)
2nd Verse
I said wait, and show your lov - in' like it was be - fore,
A5 N.C. (A7) (D/F♯) (Dm/F)
'cause I won't let that feel - in' walk out through the door.
N.C. A5 A A7 D/F♯ Dm/F
I said wait just a mo - ment and try once more,
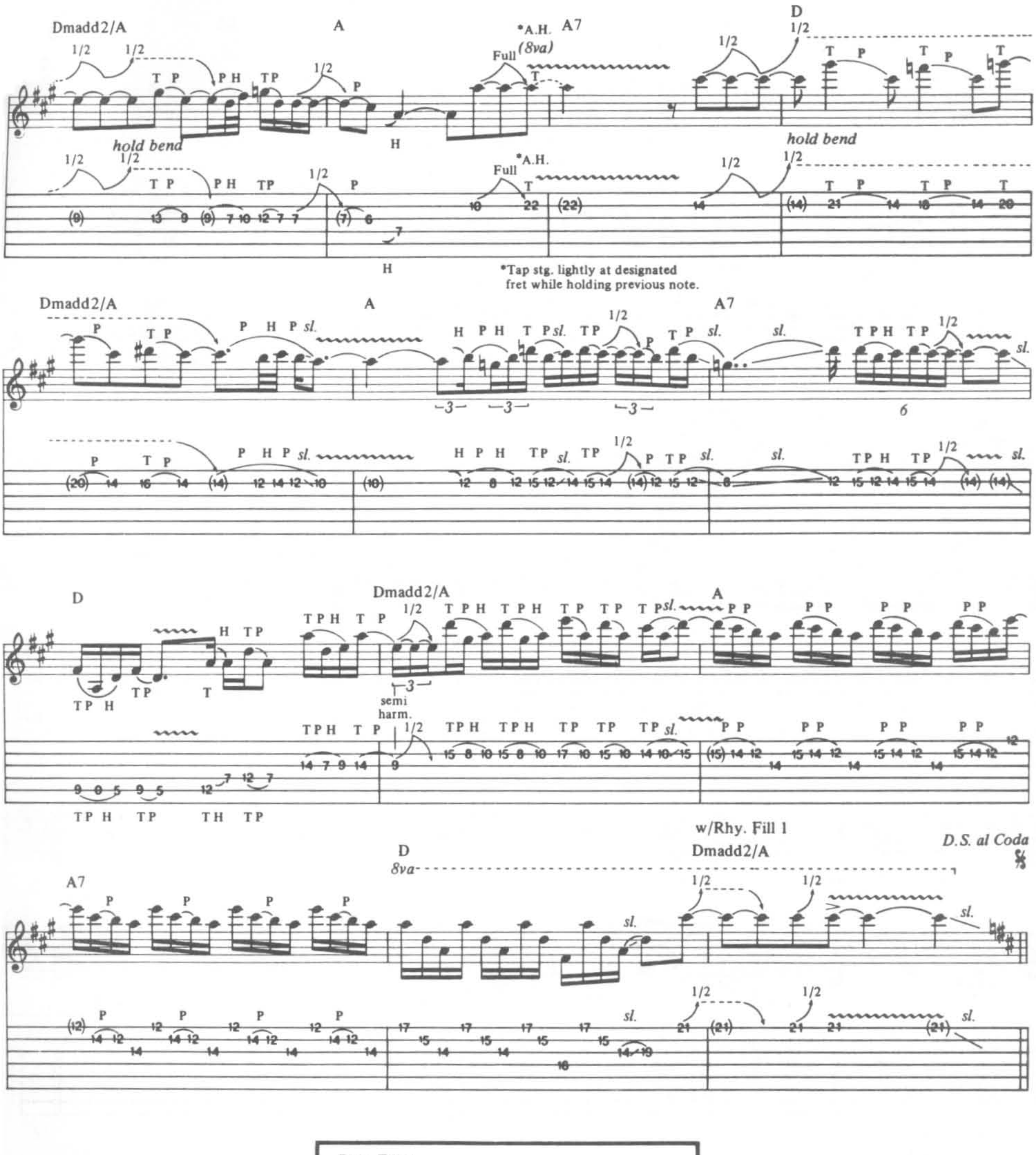

A
A7
D/F♯
Dm/F
'cause babe, I need to hold you like I did be - fore.
sl.
P.M. Let ring
P.M.
P.M.
*T
T
*T = thumb
Pre-chorus
B5
E5
F♯5 G5
So if you go a - way, I know that I will fol -
P.M. Let ring
N.C.
Bm
low, 'cause there's a place in - side my heart that tells me hold
(Third gtr.)
(Two gtrs.)
trem. bar
F♯
B5
F♯5
out, hold out, hold out, oh, ba - by.
P.M.

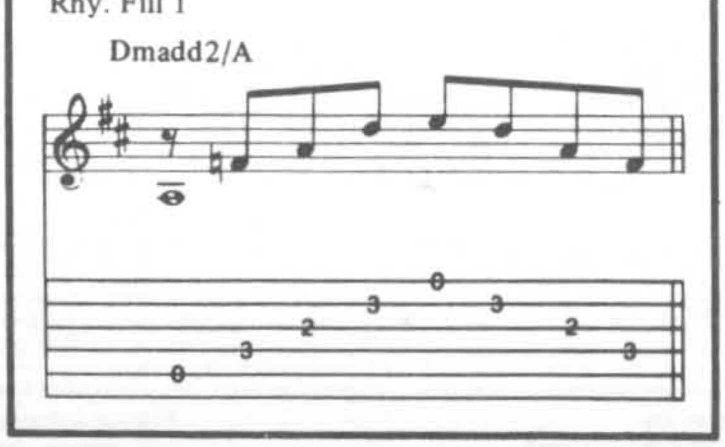

Chorus
D5 A5 G5 A5
Gtr III
(elec.)
Wait, wait, I nev - er had a chance to love
Gtr. II
P.M.
sl.
D5 A5
⑥3fr. 2fr.
G F♯
you. Wait, wait, if
Both gtrs. play Rhy. Fill 2 2nd time.
E5 A D5 A5
on - ly our love could show you. Wait, wait,
(Both gtrs)
Let ring
H P
Rhy. Fill 2
E5 A5
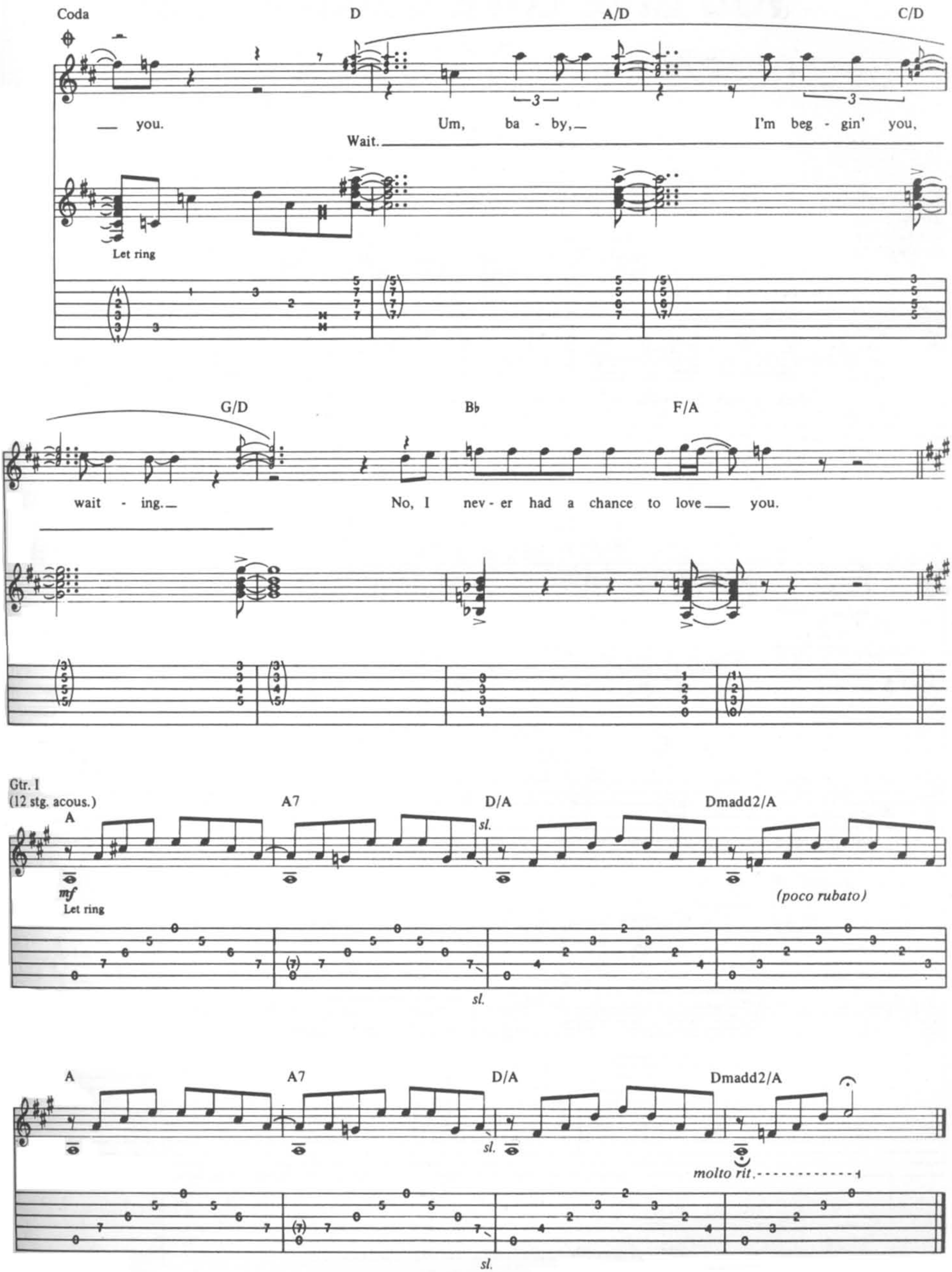


*Bend and vibrato are executed by fret hand, fingered at 3rd stg., 2nd fr.

**Bend w/fret hand at 3rd stg., 9 fr.

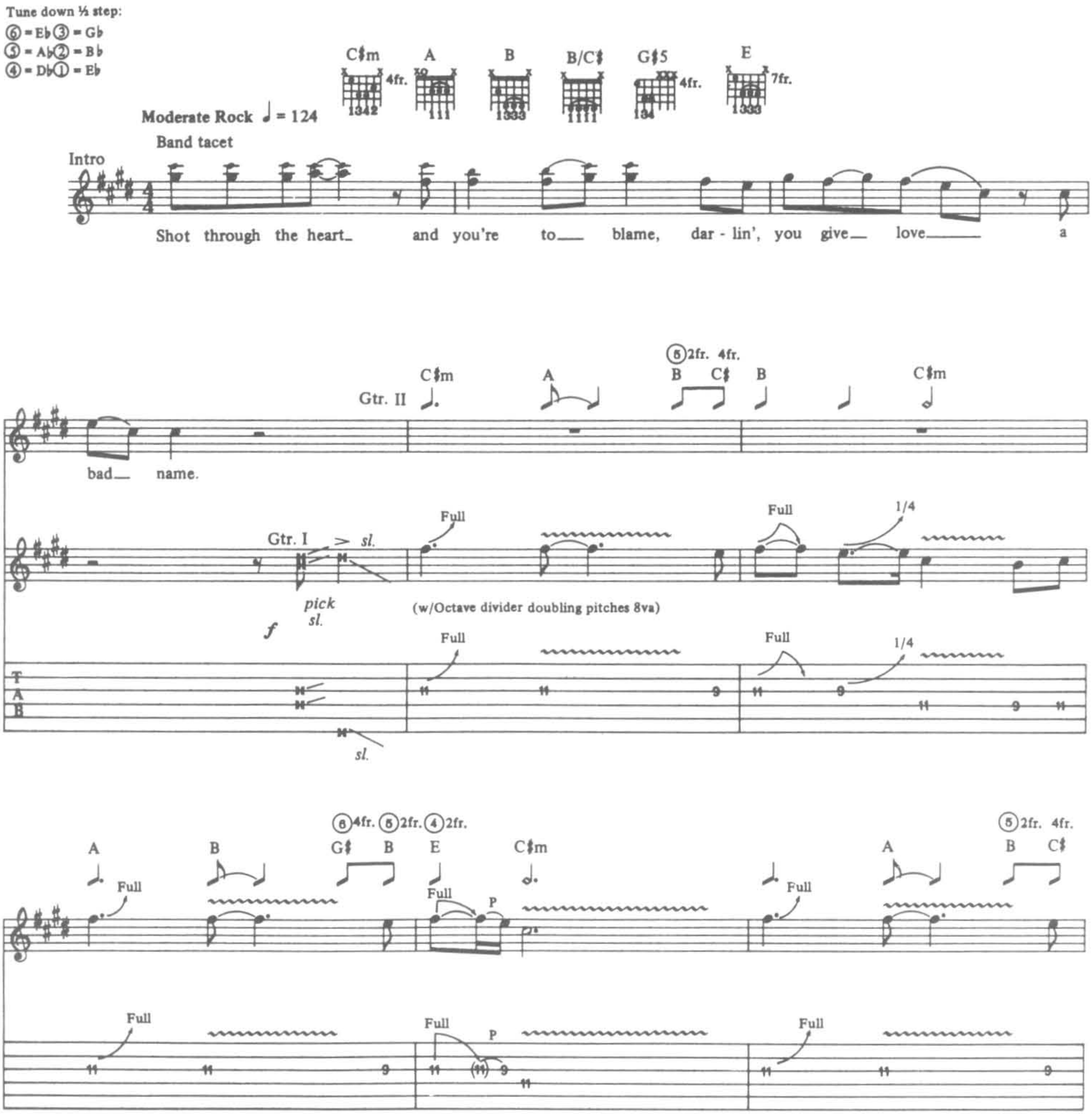

Dmadd2/A
A
*A.H.
A7
(8va)
D
hold bend
*Tap stg. lightly at designated fret while holding previous note.
Dmadd2/A
A
A7
D
Dmadd2/A
A
semi harm.
A7
D
8va
w/Rhy. Fill 1
Dmadd2/A
D.S. al Coda
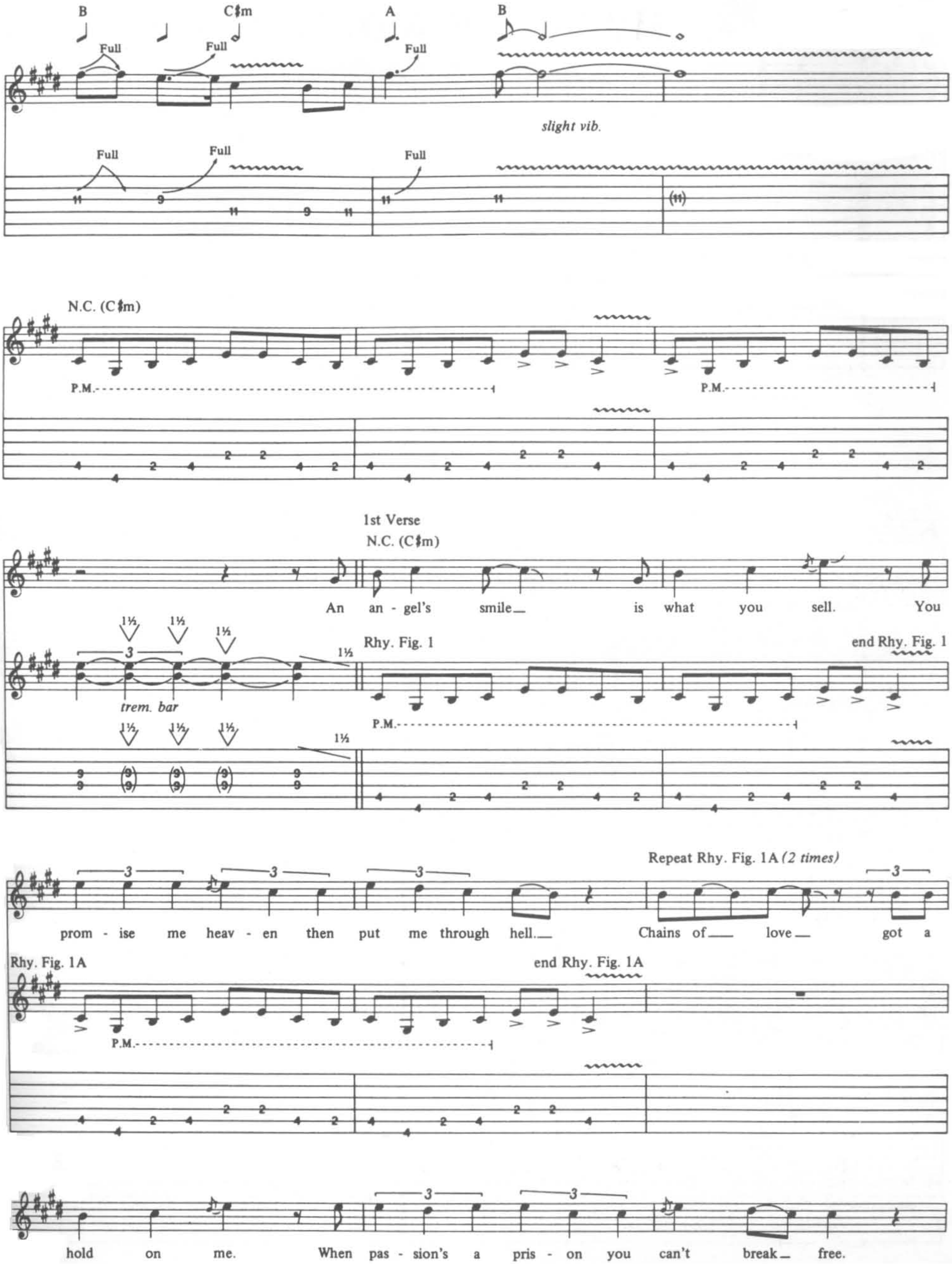

Rhy. Fill 1
Dmadd2/A
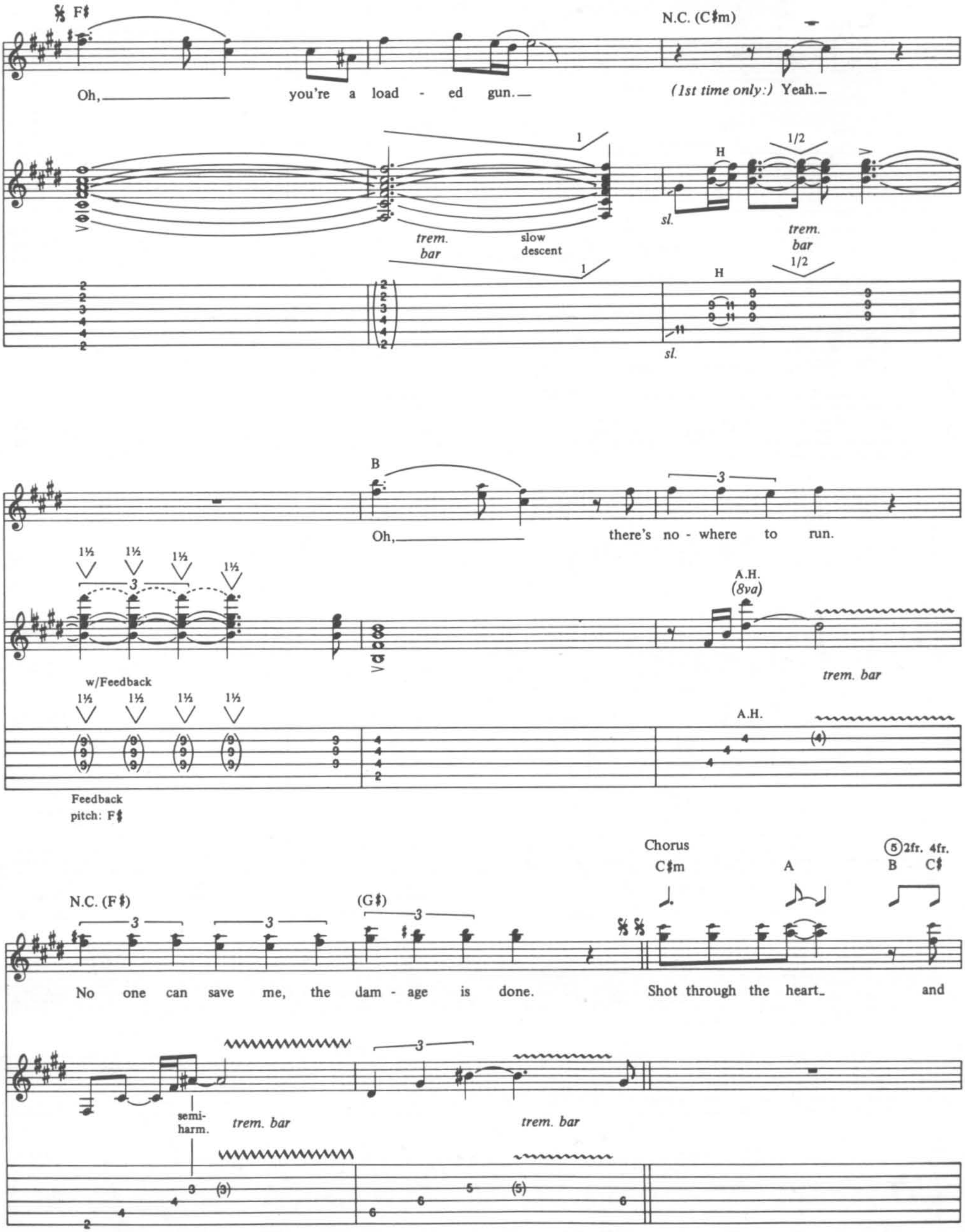

Coda
D
A/D
C/D
you.
Um, ba - by,
I'm beg - gin' you,
Wait.
Let ring
G/D
B♭
F/A
wait - ing.
No, I nev - er had a chance to love you.
Gtr. I
(12 stg. acous.)
A
A7
D/A
Dmadd2/A
sl.
mf
Let ring
(poco rubato)
molto rit.
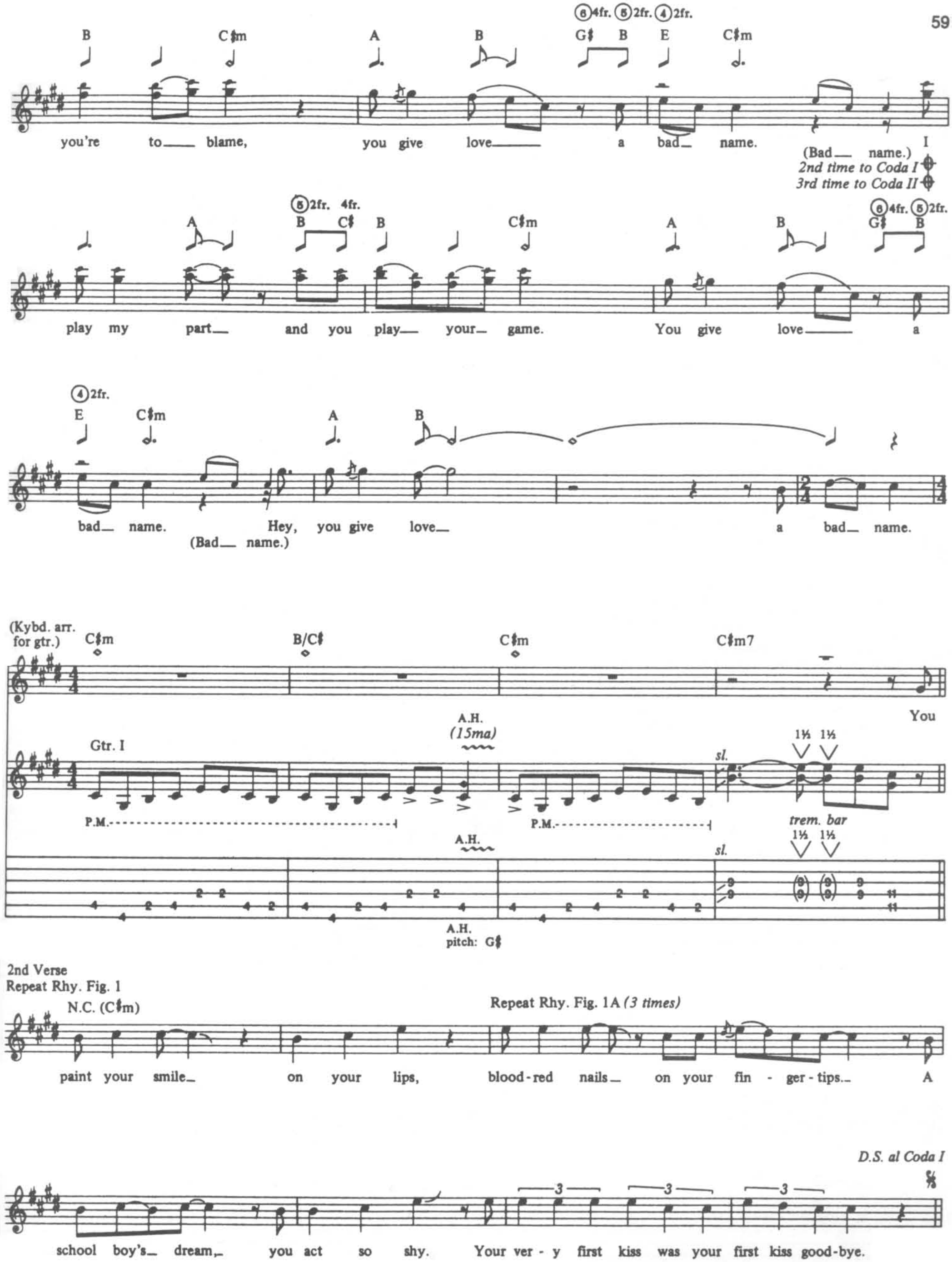
YOU GIVE LOVE A BAD NAME

Words and Music by
JON BON JOVI, RICHIE SAMBORA
and DESMOND CHILD
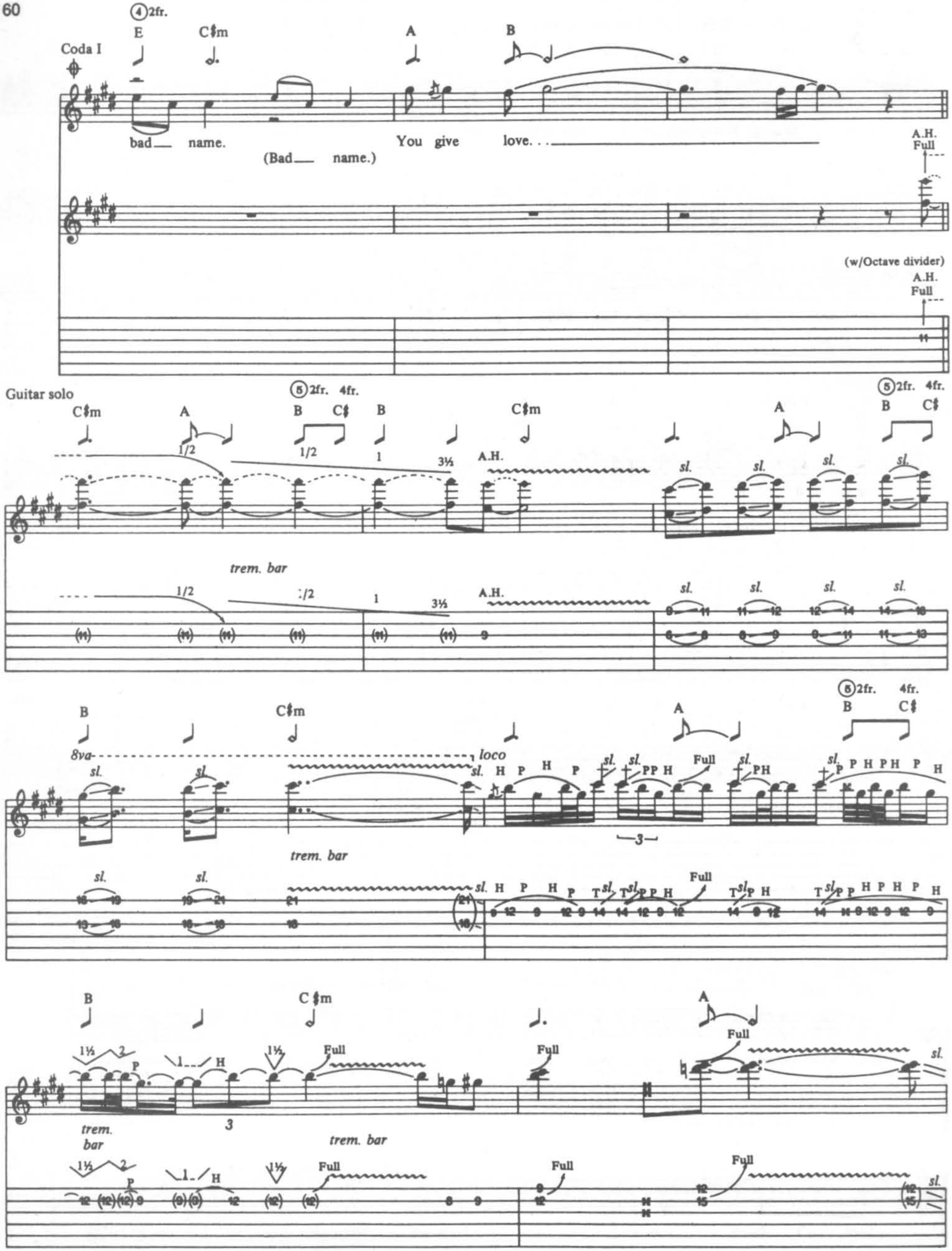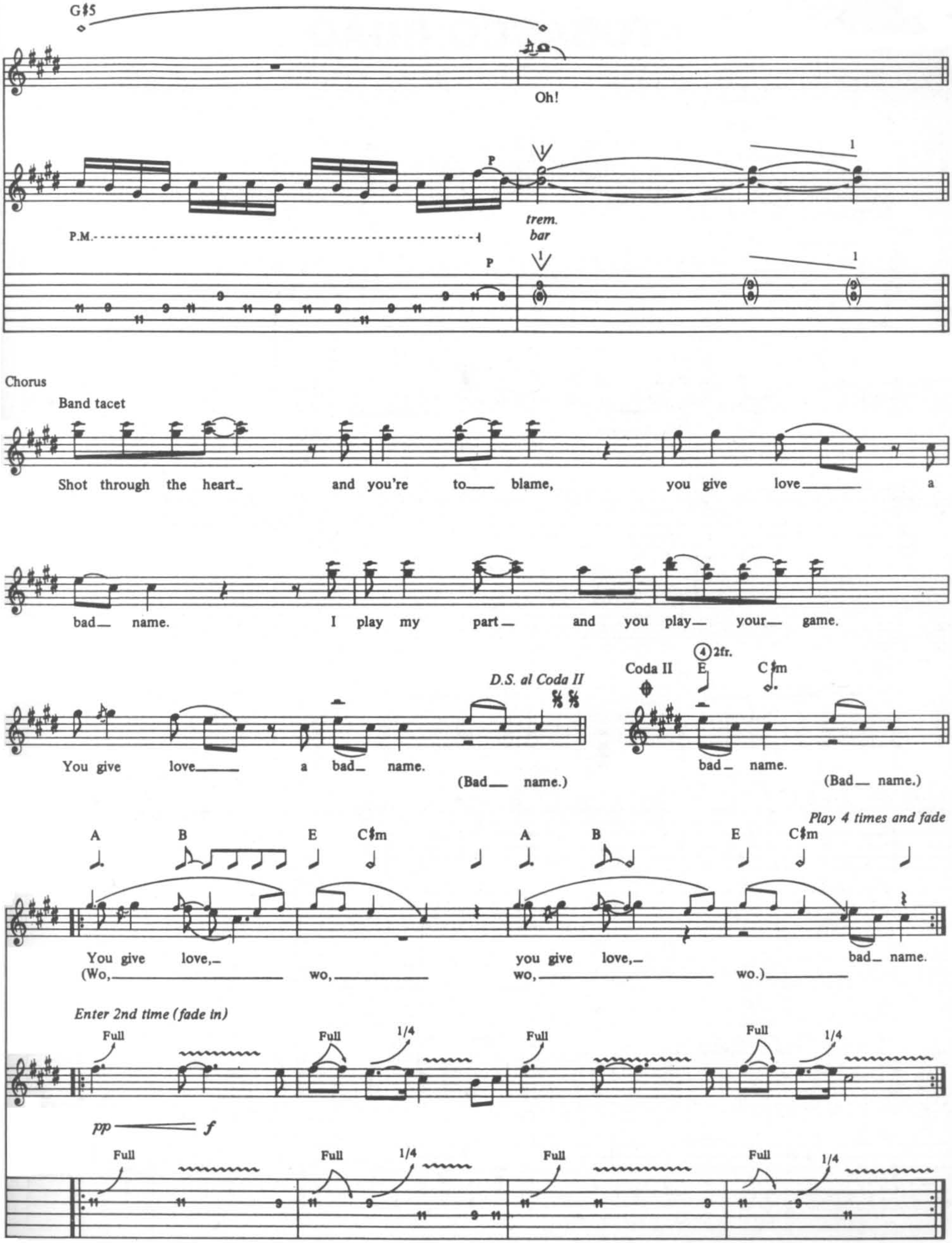



B
C♯m
A
B
Full
slight vib.
N.C. (C♯m)
P.M.
1st Verse
N.C. (C♯m)
An an - gel's smile is what you sell. You
1½
trem. bar
Rhy. Fig. 1
end Rhy. Fig. 1
prom - ise me heav - en then put me through hell.
Repeat Rhy. Fig. 1A (2 times)
Chains of love got a
Rhy. Fig. 1A
end Rhy. Fig. 1A
hold on me. When pas - sion's a pris - on you can't break free.


F♯
Oh, you're a load - ed gun.
N.C. (C♯m)
(1st time only:) Yeah.
trem. bar
slow descent
sl.
H
B
Oh, there's no - where to run.
w/Feedback
Feedback pitch: F♯
A.H.
(8va)
N.C. (F♯)
(G♯)
No one can save me, the dam - age is done.
Chorus
C♯m
A
B
C♯
Shot through the heart and
semi-harm.
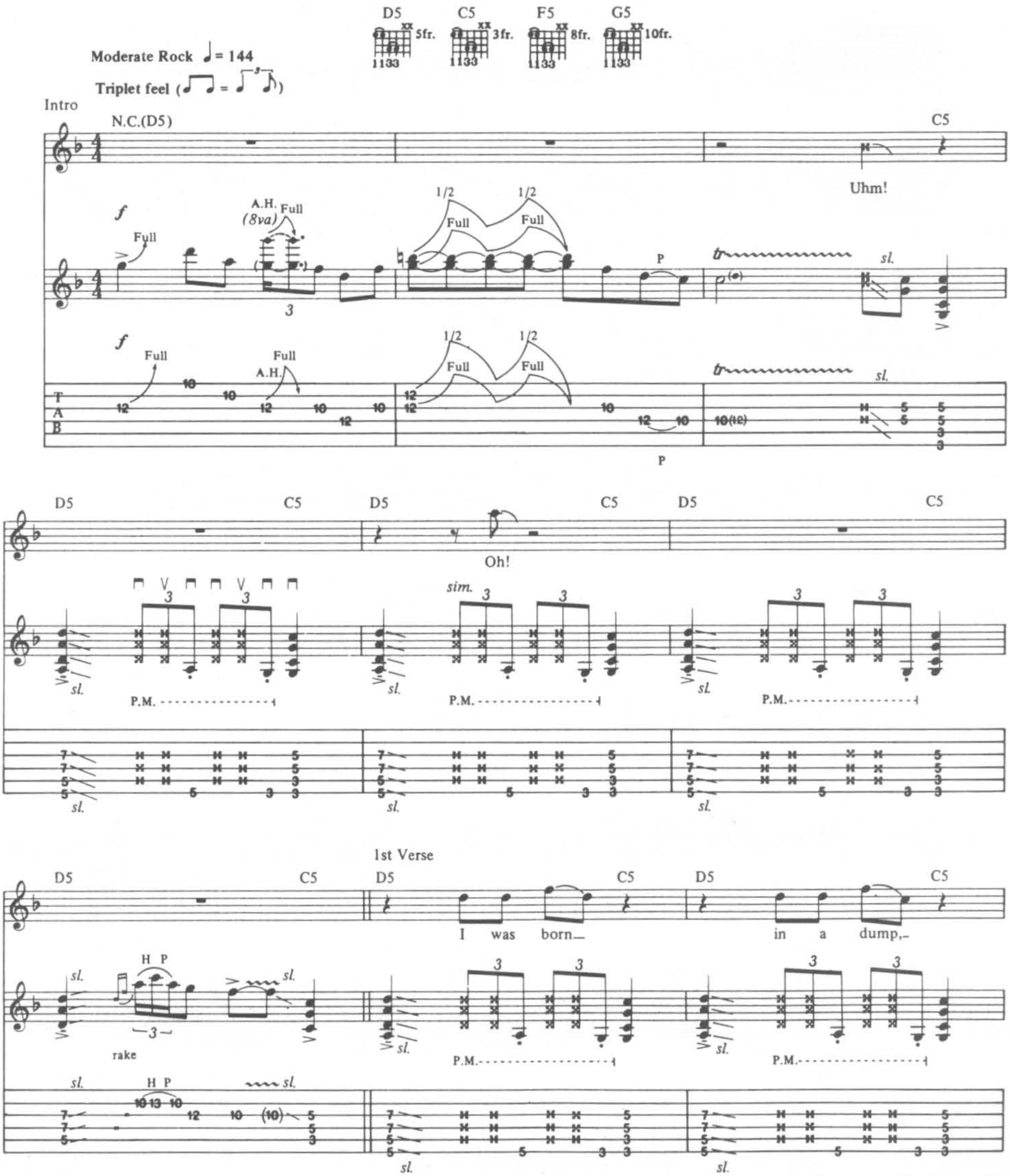


B C♯m A B G♯ B E C♯m
you're to— blame, you give love— a bad— name.
(Bad— name.) I
2nd time to Coda I
3rd time to Coda II
A B C♯ B C♯m A B G♯ B
play my part— and you play— your— game. You give love— a
E C♯m A B
bad— name. Hey, you give love— a bad— name.
(Bad— name.)
(Kybd. arr. for gtr.)
C♯m B/C♯ C♯m C♯m7
You
Gtr. I
A.H.
(15ma)
P.M.
sl.
trem. bar
A.H. pitch: G♯
2nd Verse
Repeat Rhy. Fig. 1
N.C. (C♯m)
Repeat Rhy. Fig. 1A (3 times)
paint your smile— on your lips, blood-red nails— on your fin-ger-tips.— A
D.S. al Coda I
school boy's— dream,— you act so shy. Your ver-y first kiss was your first kiss good-bye.
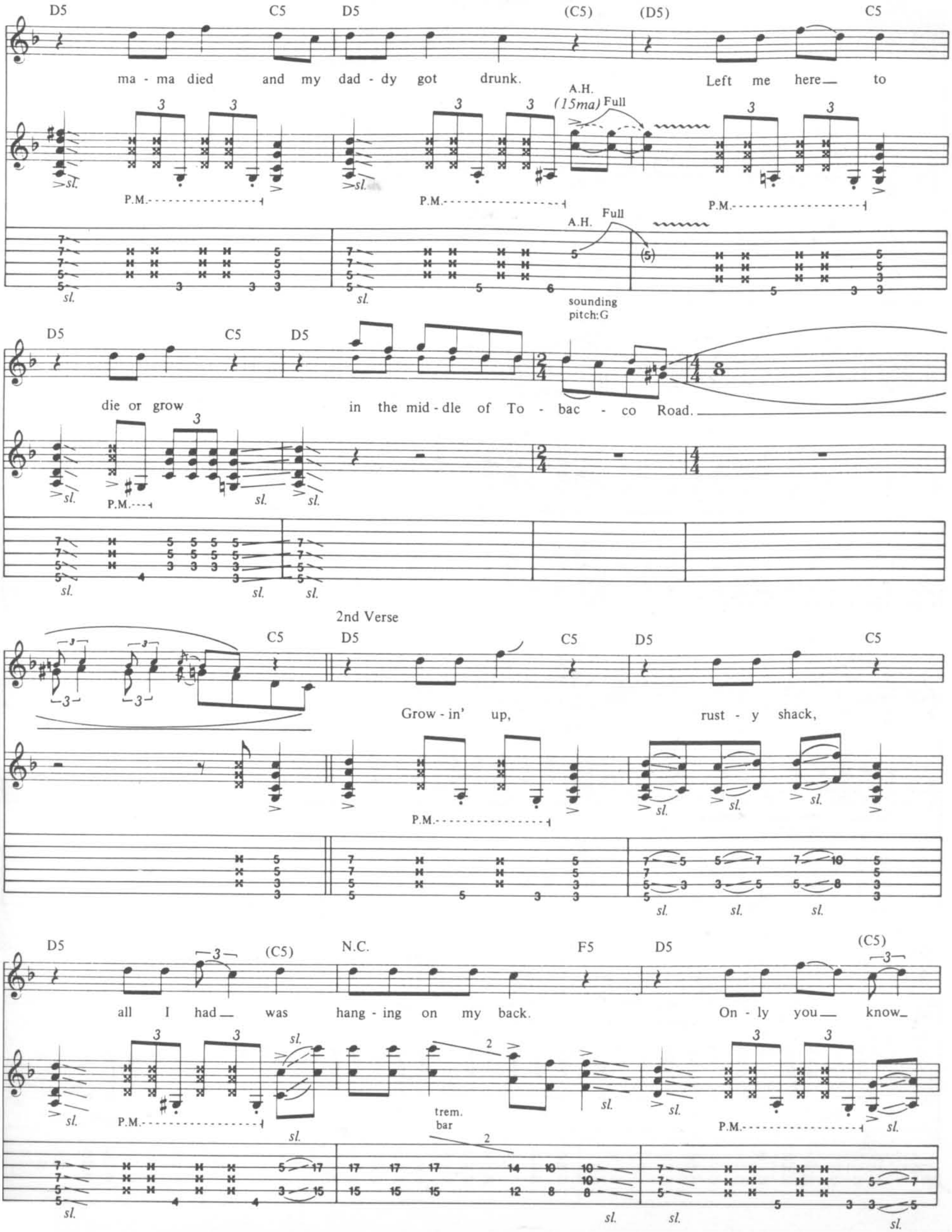

Coda I
E
C♯m
A
B
bad___ name.
(Bad___ name.)
You give love. . .
A.H.
Full
(w/Octave divider)
Guitar solo
C♯m
B
C♯
trem. bar
A.H.
sl.
8va
loco
Full
trem. bar
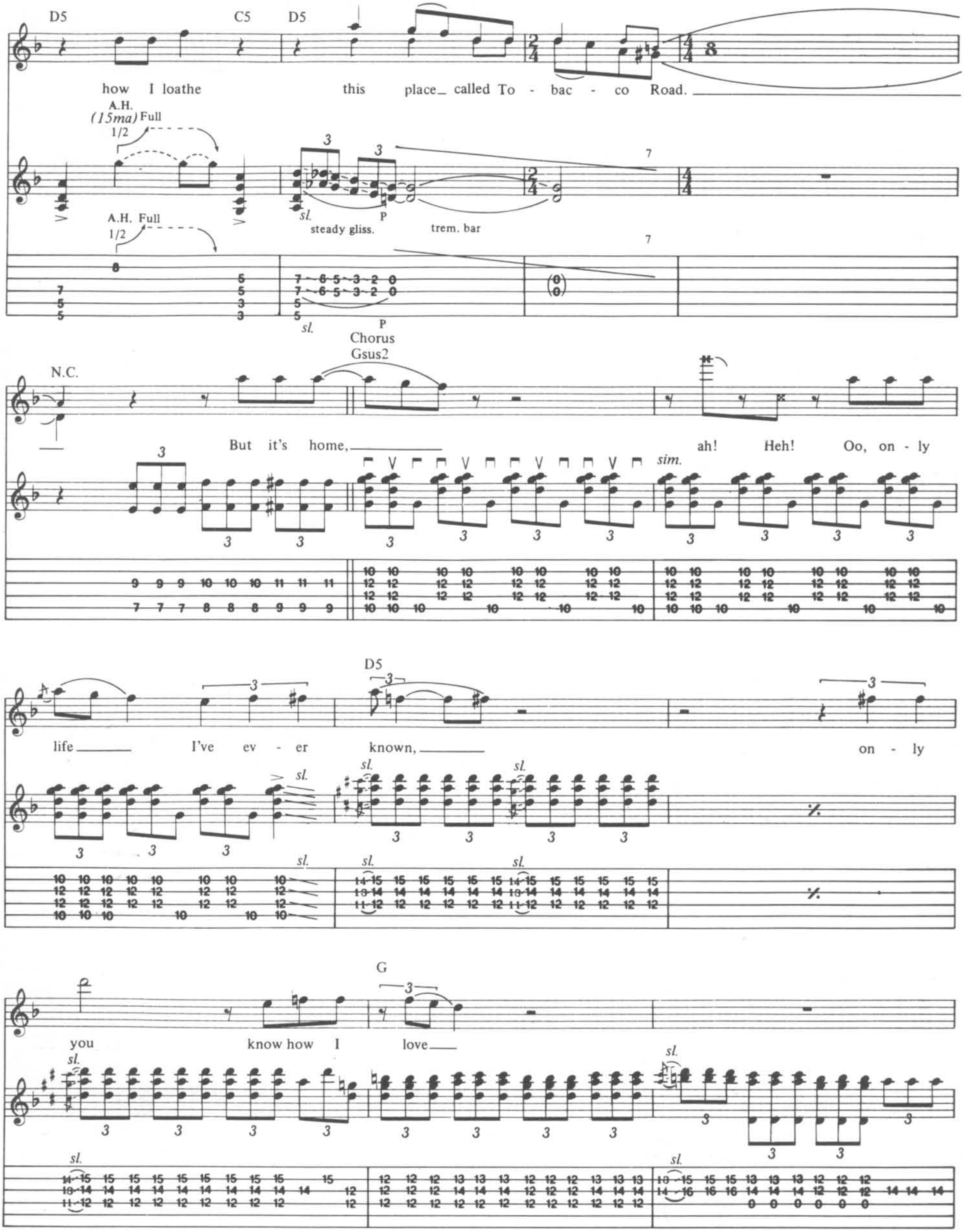

G♯5
Oh!
P
trem. bar
P.M.
1
Chorus
Band tacet
Shot through the heart and you're to blame, you give love a
bad name. I play my part and you play your game.
D.S. al Coda II
Coda II
4 2fr.
E
C♯m
You give love a bad name. (Bad name.)
bad name. (Bad name.)
Play 4 times and fade
A B E C♯m A B E C♯m
You give love, you give love, bad name.
(Wo, wo, wo, wo.)
Enter 2nd time (fade in)
Full
1/4
pp
f
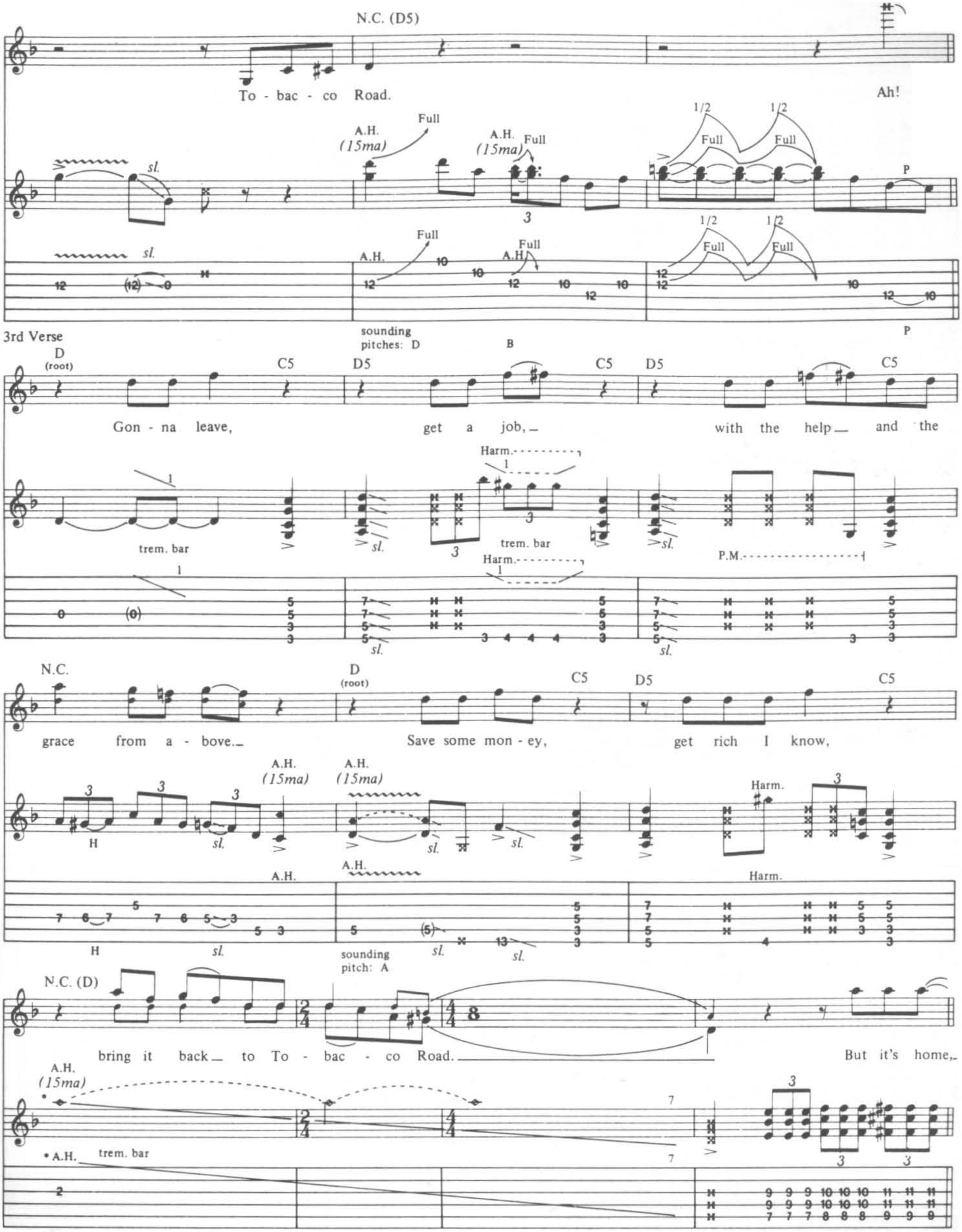
TOBACCO ROAD

Words and Music by
JOHN O. LOUDERMILK
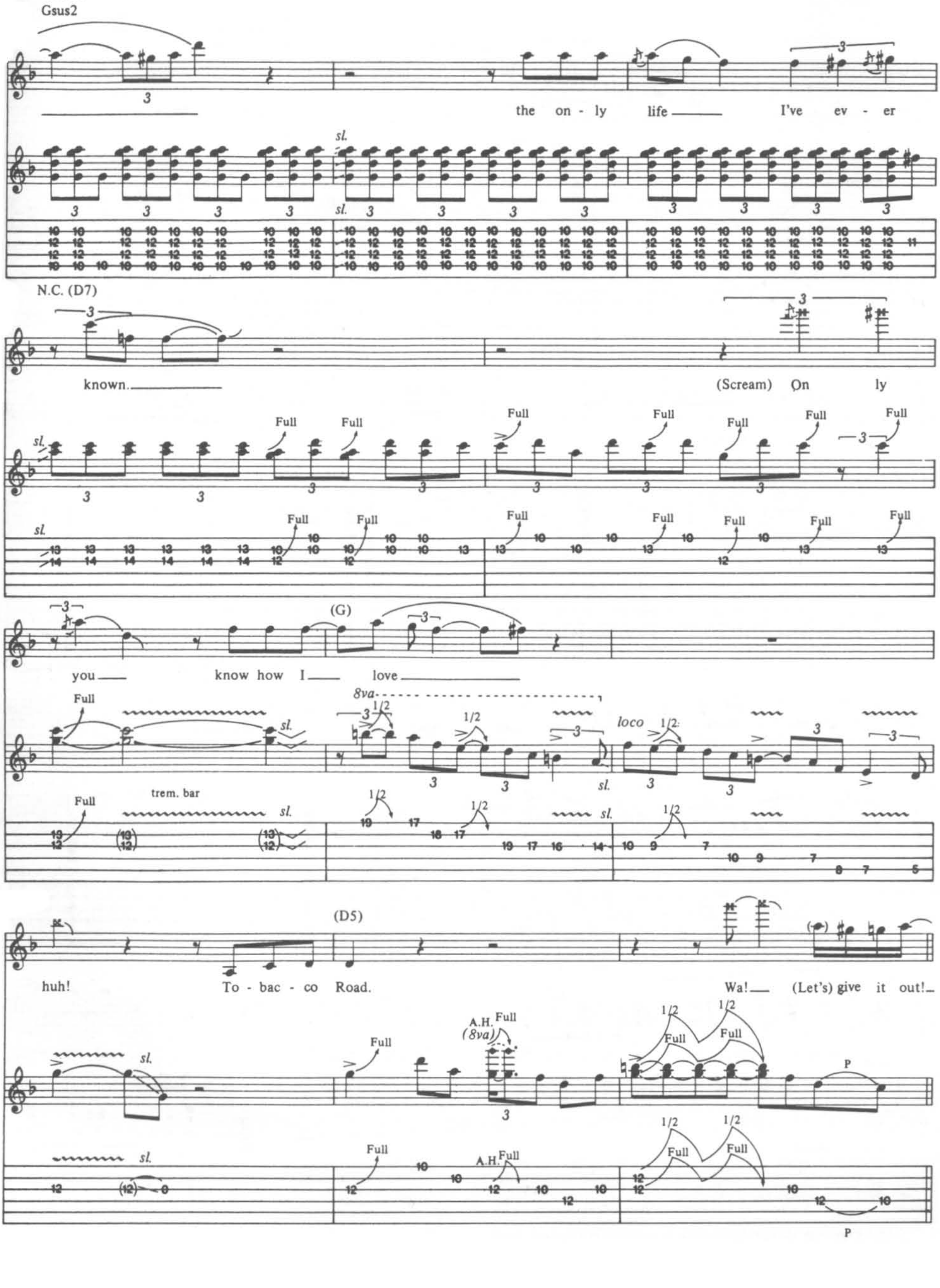



D5 C5 D5 (C5) (D5) C5
ma - ma died and my dad - dy got drunk. Left me here to
A.H. (15ma) Full
P.M.
sounding pitch:G
D5 C5 D5
die or grow in the mid - dle of To - bac - co Road.
sl.
2nd Verse
C5 D5 C5 D5 C5
Grow - in' up, rust - y shack,
D5 (C5) N.C. F5 D5 (C5)
all I had was hang - ing on my back. On - ly you know
trem. bar


D5
C5
D5
how I loathe this place called To - bac - co Road.
A.H. (15ma) Full
1/2
steady gliss.
trem. bar
N.C.
Chorus
Gsus2
But it's home, ah! Heh! Oo, on - ly
sim.
D5
life I've ev - er known, on - ly
sl.
G
you know how I love
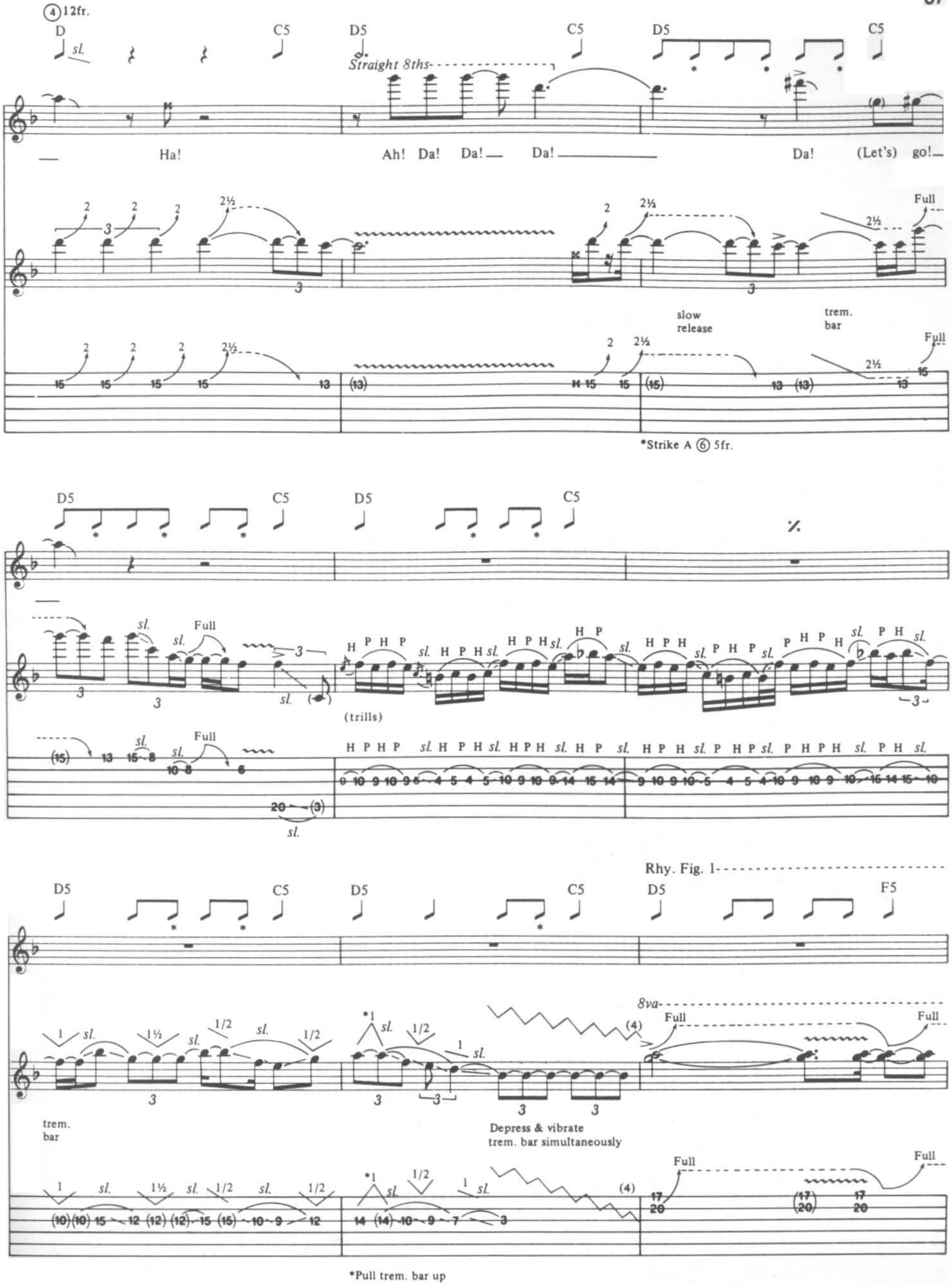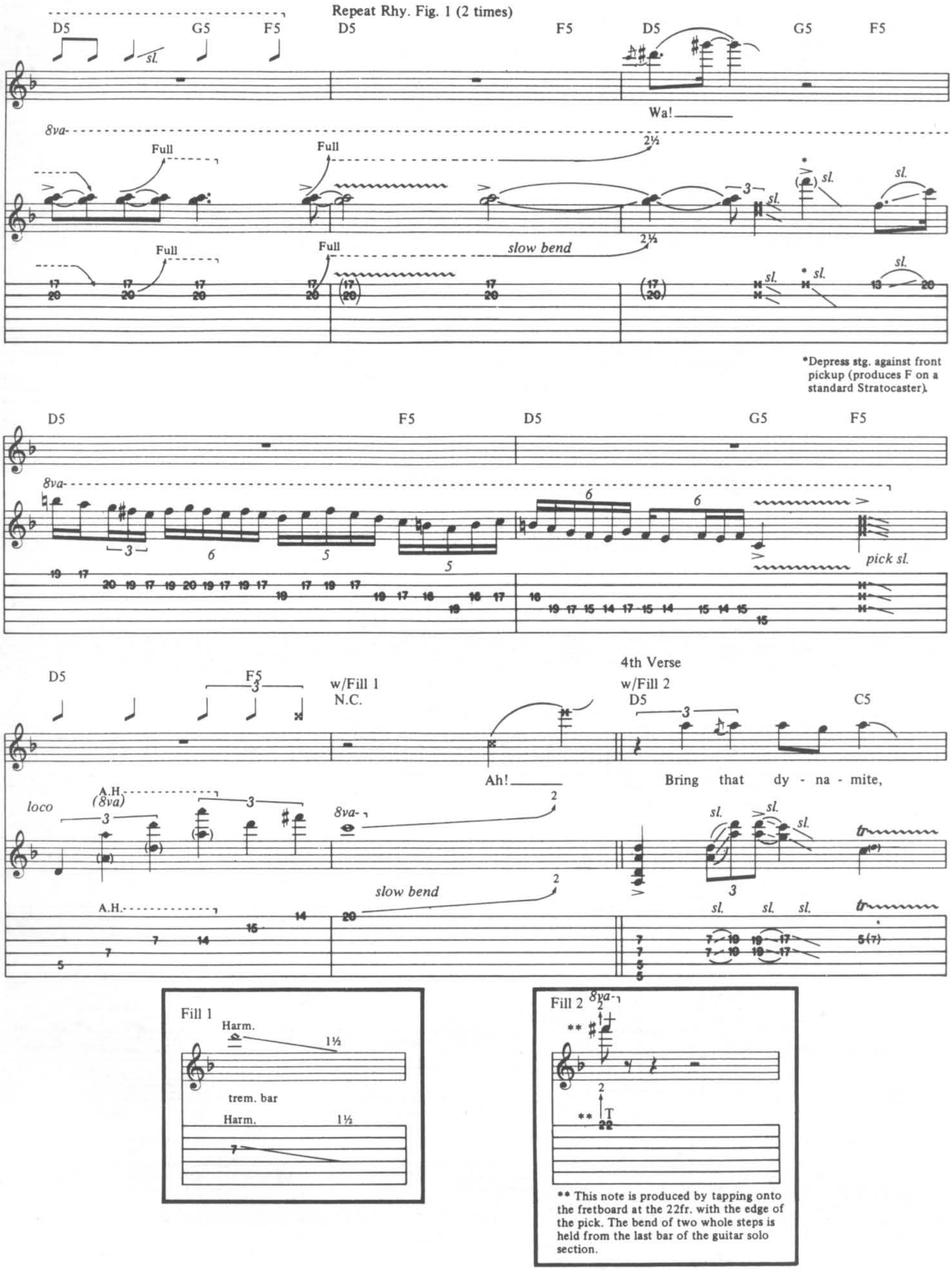


*Allow open stgs. to ring sympathetically to produce supplementary pitches.
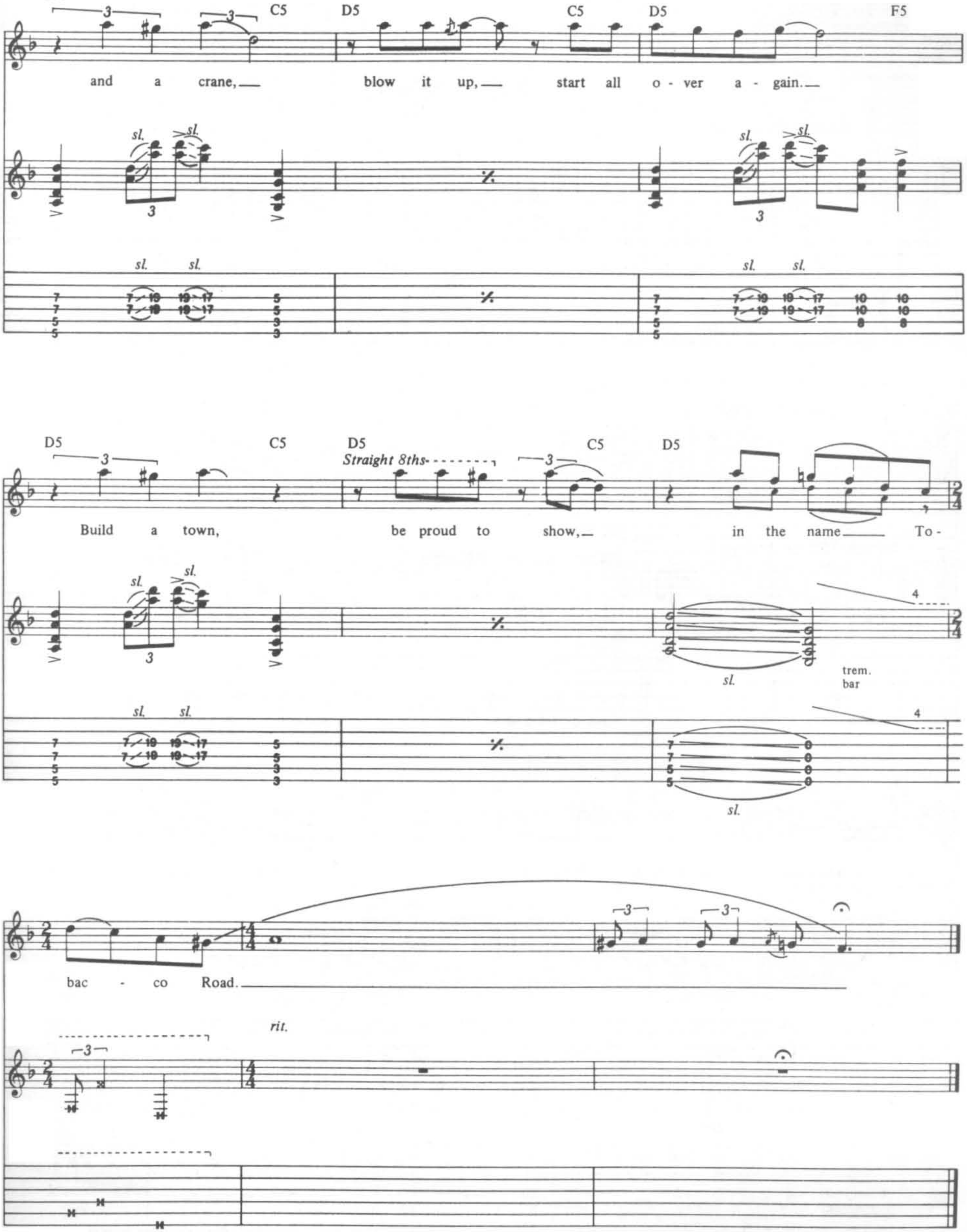
Chorus


Gsus2
the on - ly life I've ev - er
sl.
N.C. (D7)
known.
(Scream) On ly
Full
you know how I love
(G)
8va
loco
trem. bar
1/2
huh! To - bac - co Road.
(D5)
Wa! (Let's) give it out!
A.H.
(8va)
P

Guitar solo
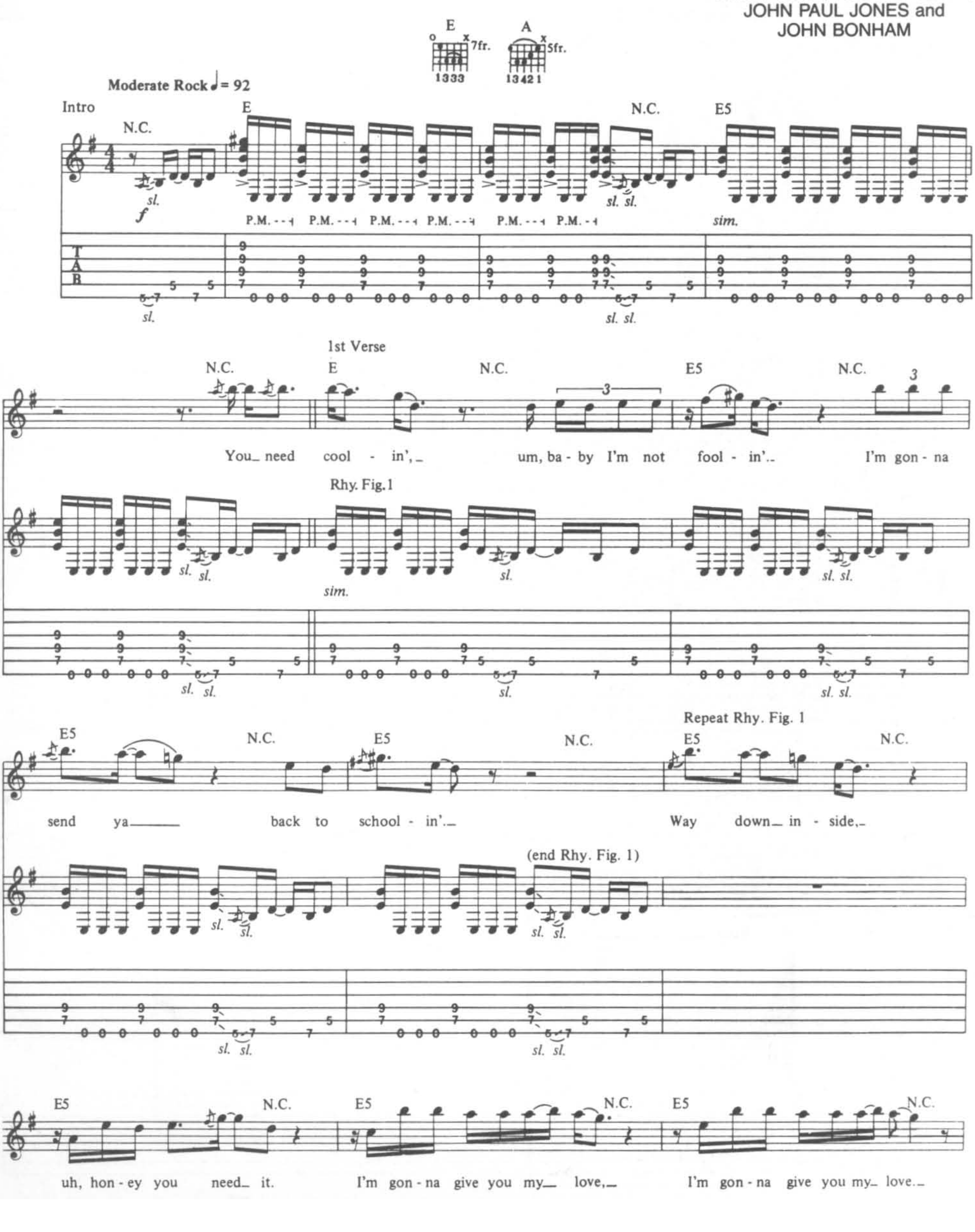

④12fr.
D C5 D5 C5 D5 C5
Straight 8ths
Ha! Ah! Da! Da! Da! Da! (Let's) go!
slow release
trem. bar
*Strike A ⑥ 5fr.
D5 C5 D5 C5
(trills)
Rhy. Fig. 1
D5 C5 D5 C5 D5 F5
8va
trem. bar
Depress & vibrate trem. bar simultaneously
*Pull trem. bar up
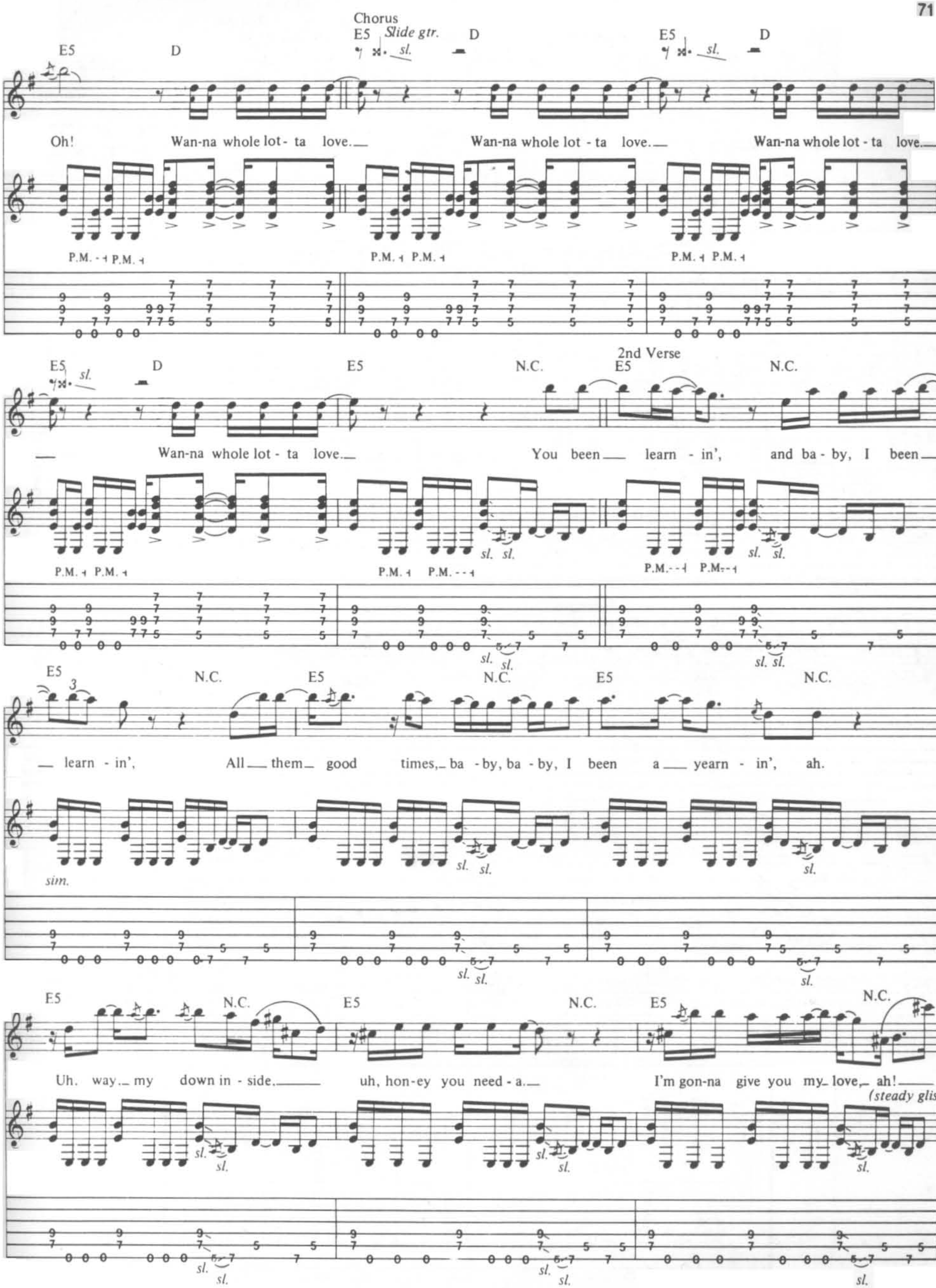

Repeat Rhy. Fig. 1 (2 times)
D5 G5 F5 D5 F5 D5 G5 F5
Wa!
8va
Full
2½
slow bend
sl.
*Depress stg. against front pickup (produces F on a standard Stratocaster).
D5 F5 D5 G5 F5
pick sl.
D5 F5
w/Fill 1
N.C.
4th Verse
w/Fill 2
D5 C5
Ah!
Bring that dy - na - mite,
loco
A.H.
(8va)
slow bend
Fill 1
Harm.
1½
trem. bar
Fill 2
** This note is produced by tapping onto the fretboard at the 22fr. with the edge of the pick. The bend of two whole steps is held from the last bar of the guitar solo section.
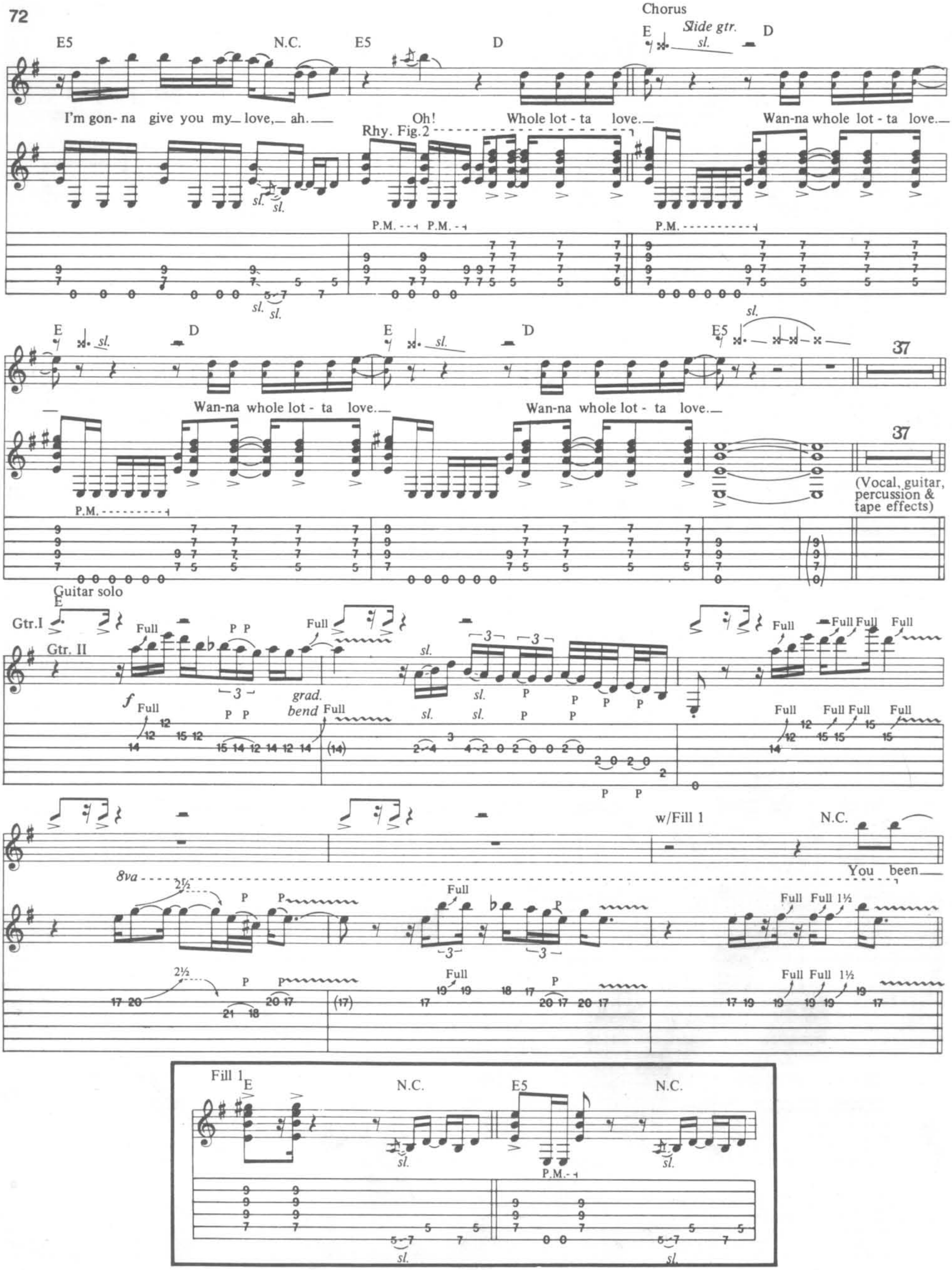

D5
C5
D5
C5
D5
F5
and a crane,
blow it up,
start all o - ver a - gain.
sl.
Build a town,
Straight 8ths
be proud to show,
in the name To -
trem. bar
bac - co Road.
rit.
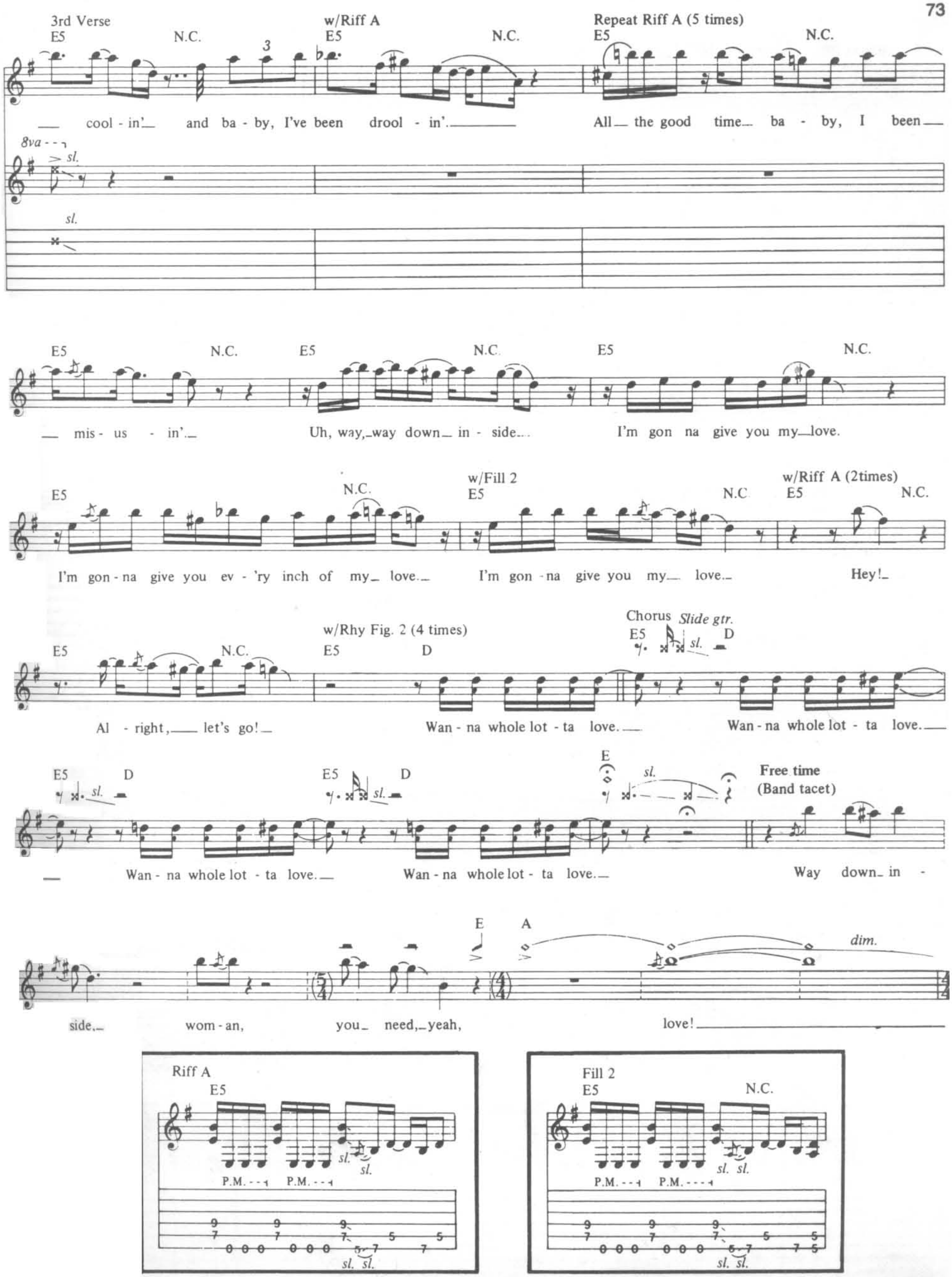
WHOLE LOTTA LOVE
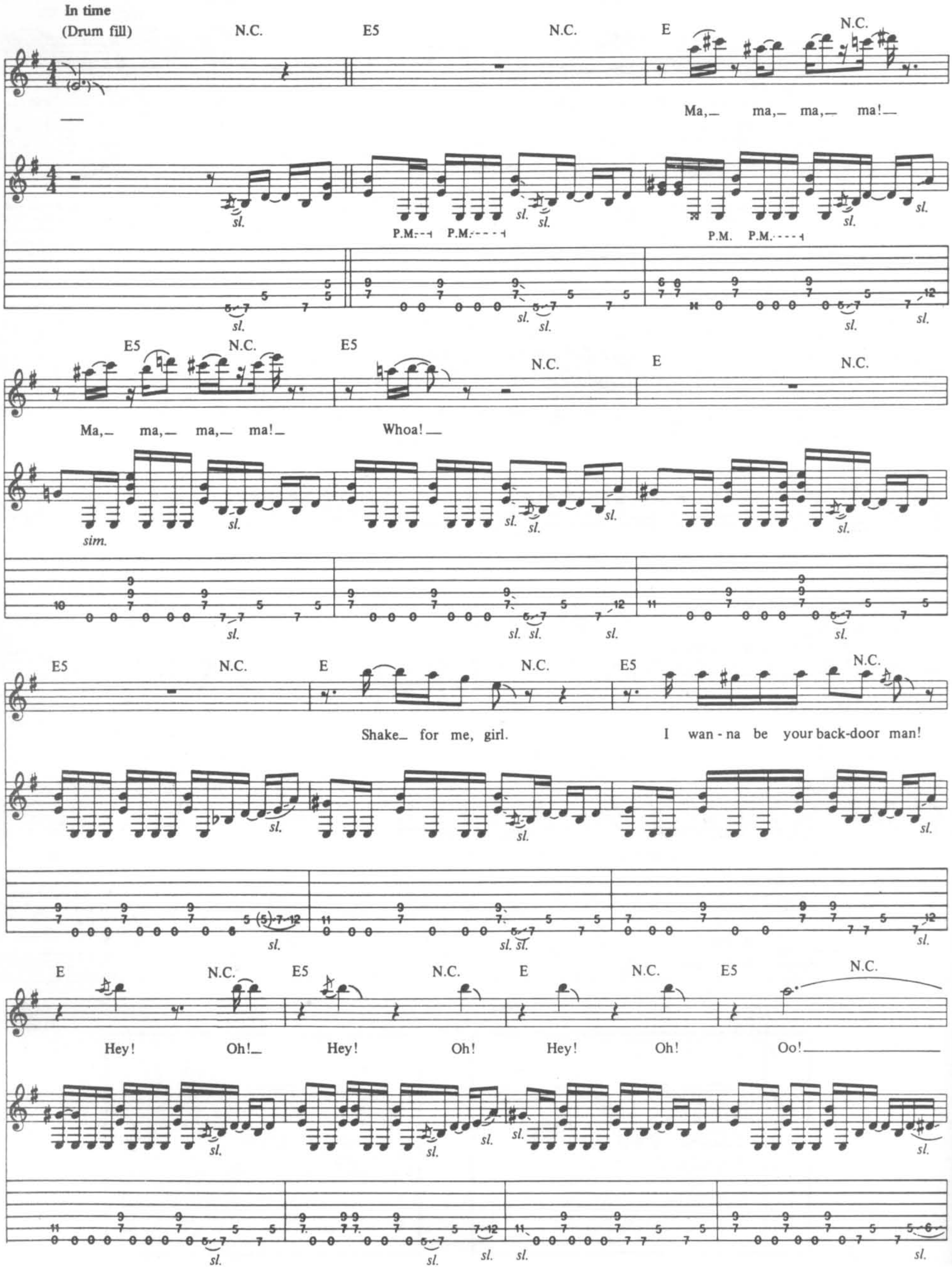
Words and Music by
JIMMY PAGE, ROBERT PLANT,
JOHN PAUL JONES and
JOHN BONHAM
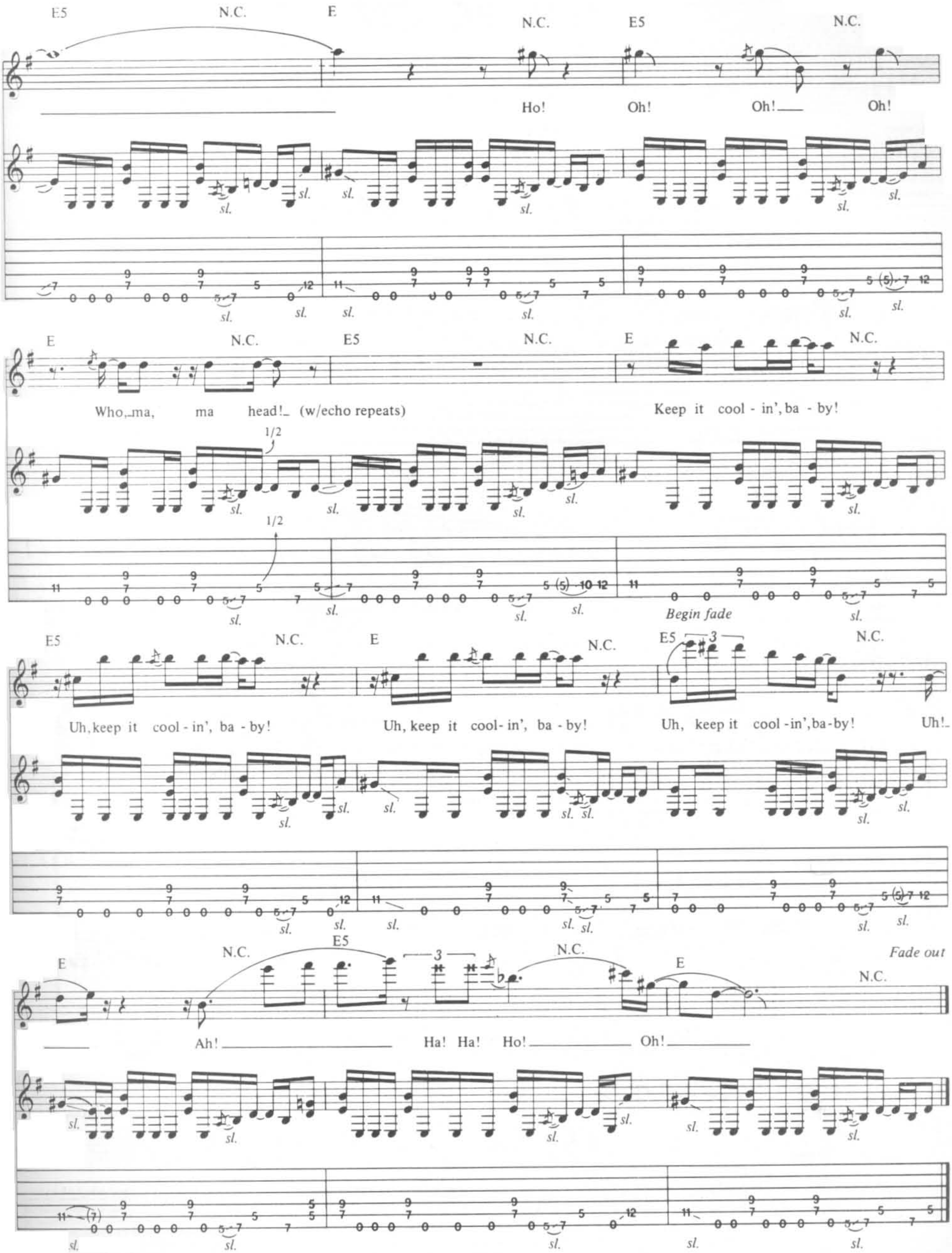



Chorus
E5 D
Slide gtr.
sl.
Oh! Wan-na whole lot- ta love.
Wan-na whole lot - ta love.
Wan-na whole lot - ta love.
Wan-na whole lot- ta love.
P.M.
N.C.
2nd Verse
You been learn - in', and ba - by, I been
learn - in', All them good times, ba - by, ba - by, I been a yearn - in', ah.
sim.
Uh. way my down in - side, uh, hon-ey you need - a.
I'm gon-na give you my love, ah!
(steady gliss)


Chorus
E5
N.C.
E5
D
E
Slide gtr.
sl.
D
I'm gon- na give you my love, ah.
Oh!
Whole lot - ta love.
Wan-na whole lot - ta love.
Rhy. Fig. 2
P.M.
E
D
E5
37
Wan-na whole lot - ta love.
Wan-na whole lot - ta love.
(Vocal, guitar, percussion & tape effects)
Guitar solo
Gtr. I
Gtr. II
Full
grad. bend
w/Fill 1
N.C.
You been
8va
Fill 1
E
N.C.
E5
N.C.
sl.
P.M.
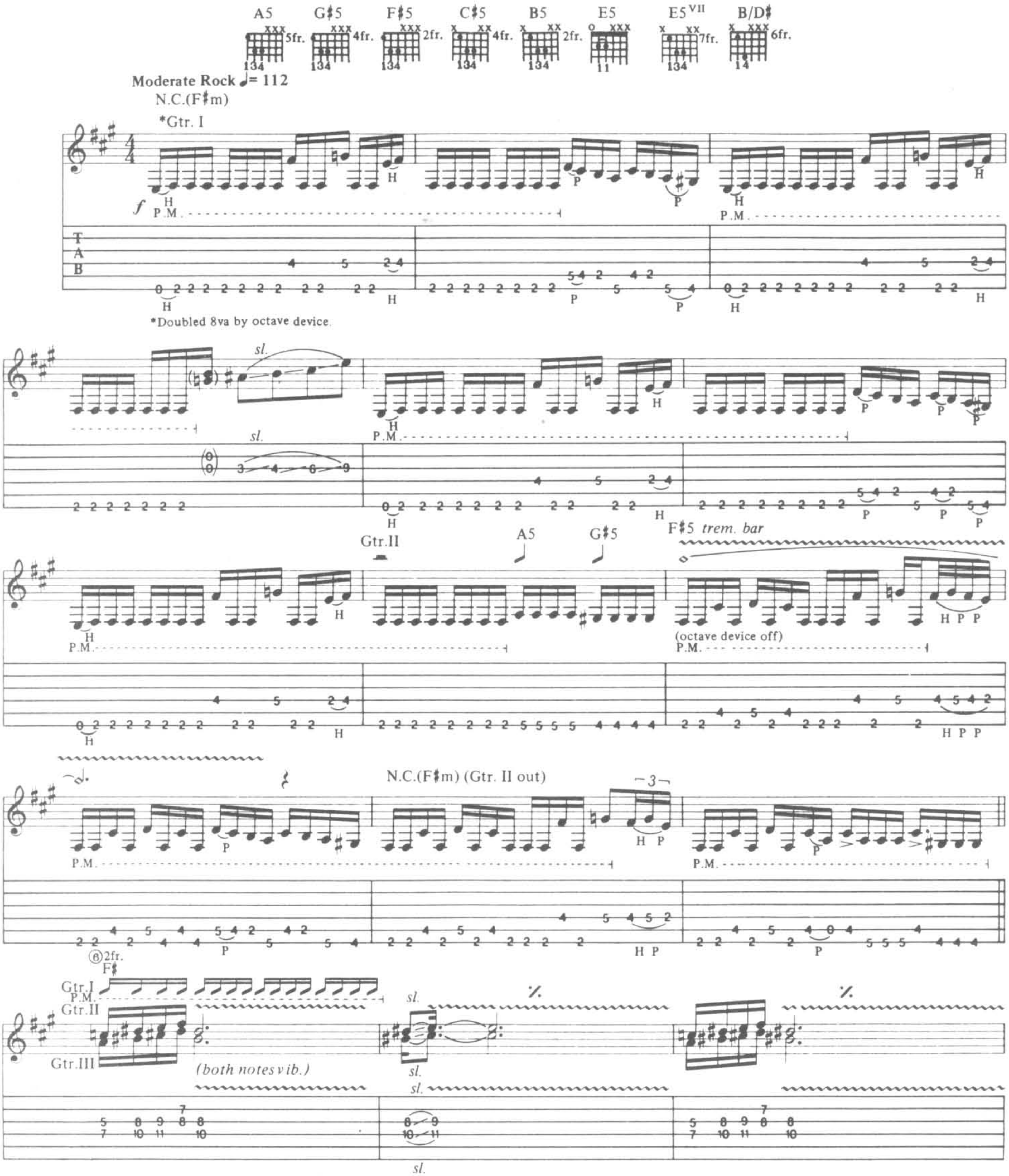

3rd Verse
w/Riff A
Repeat Riff A (5 times)
E5
N.C.
cool - in' and ba - by, I've been drool - in'.
All the good time baby, I been
8va
sl.
mis - us - in'.
Uh, way, way down in - side...
I'm gon na give you my love.
w/Fill 2
w/Riff A (2times)
I'm gon - na give you ev - 'ry inch of my love.
I'm gon - na give you my love.
Hey!
w/Rhy Fig. 2 (4 times)
Chorus
Slide gtr.
D
Al - right, let's go!
Wan - na whole lot - ta love.
Wan - na whole lot - ta love.
E
Free time
(Band tacet)
Wan - na whole lot - ta love.
Wan - na whole lot - ta love.
Way down in -
A
dim.
side, wom - an, you need, yeah, love!
Riff A
P.M.
Fill 2
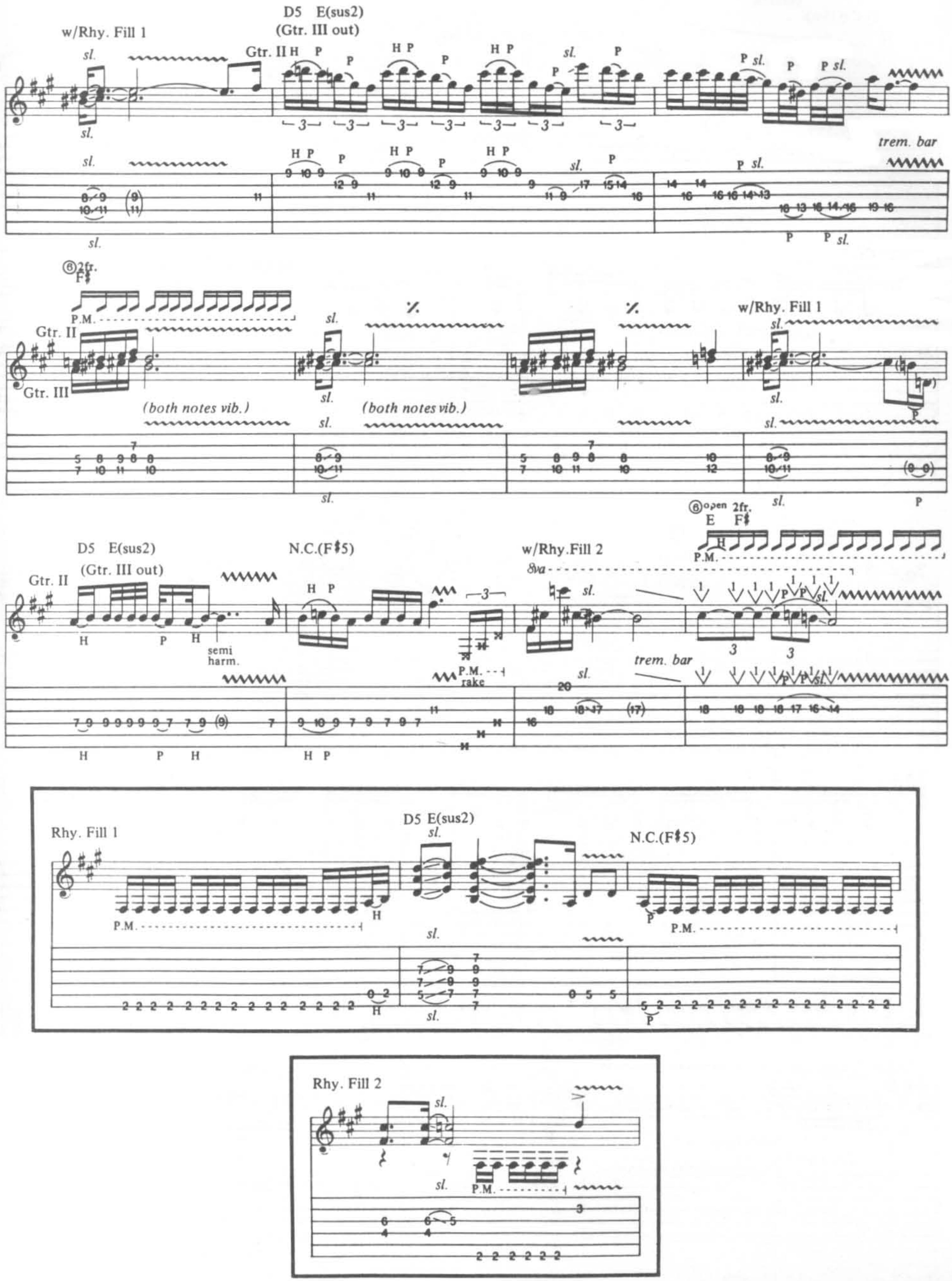

In time
(Drum fill)
N.C.
E5
N.C.
E
N.C.
Ma,— ma,— ma,— ma!—
P.M.
sl.
sim.
E5
N.C.
E5
N.C.
E
N.C.
Ma,— ma,— ma,— ma!—
Whoa!—
E5
N.C.
E
N.C.
E5
Shake— for me, girl.
I wan - na be your back-door man!
E
N.C.
E5
N.C.
E
N.C.
E5
N.C.
Hey! Oh!— Hey! Oh! Hey! Oh! Oo!—
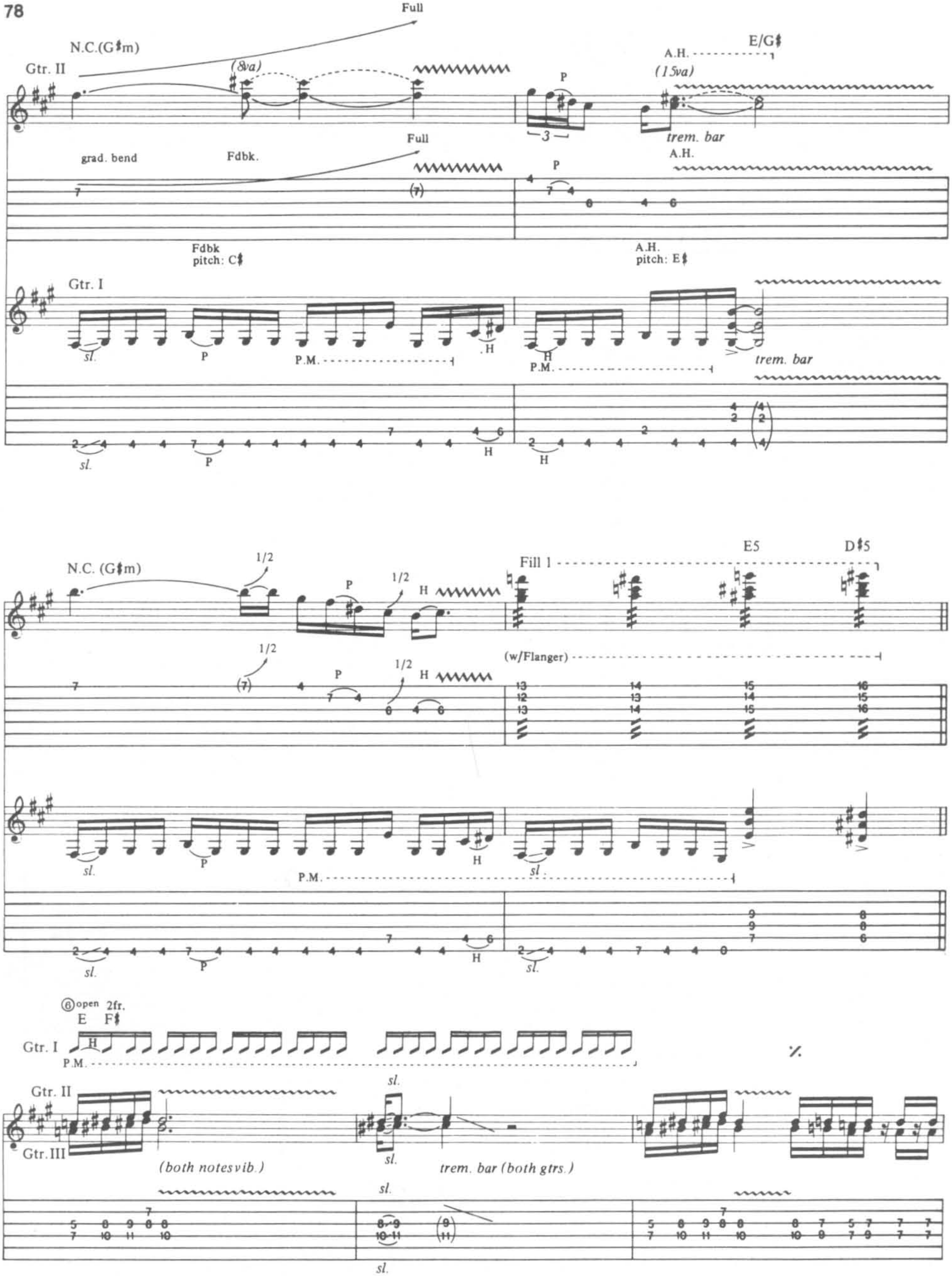

E5 N.C. E N.C. E5 N.C.
Ho! Oh! Oh! Oh!
E N.C. E5 N.C. E N.C.
Who, ma, ma head! (w/echo repeats)
Keep it cool - in', ba - by!
1/2
Begin fade
E5 N.C. E N.C. E5 N.C.
Uh, keep it cool - in', ba - by!
Uh, keep it cool- in', ba - by!
Uh, keep it cool -in', ba - by!
Uh!
E N.C. E5 N.C. E N.C.
Fade out
Ah!
Ha! Ha! Ho!
Oh!
sl.
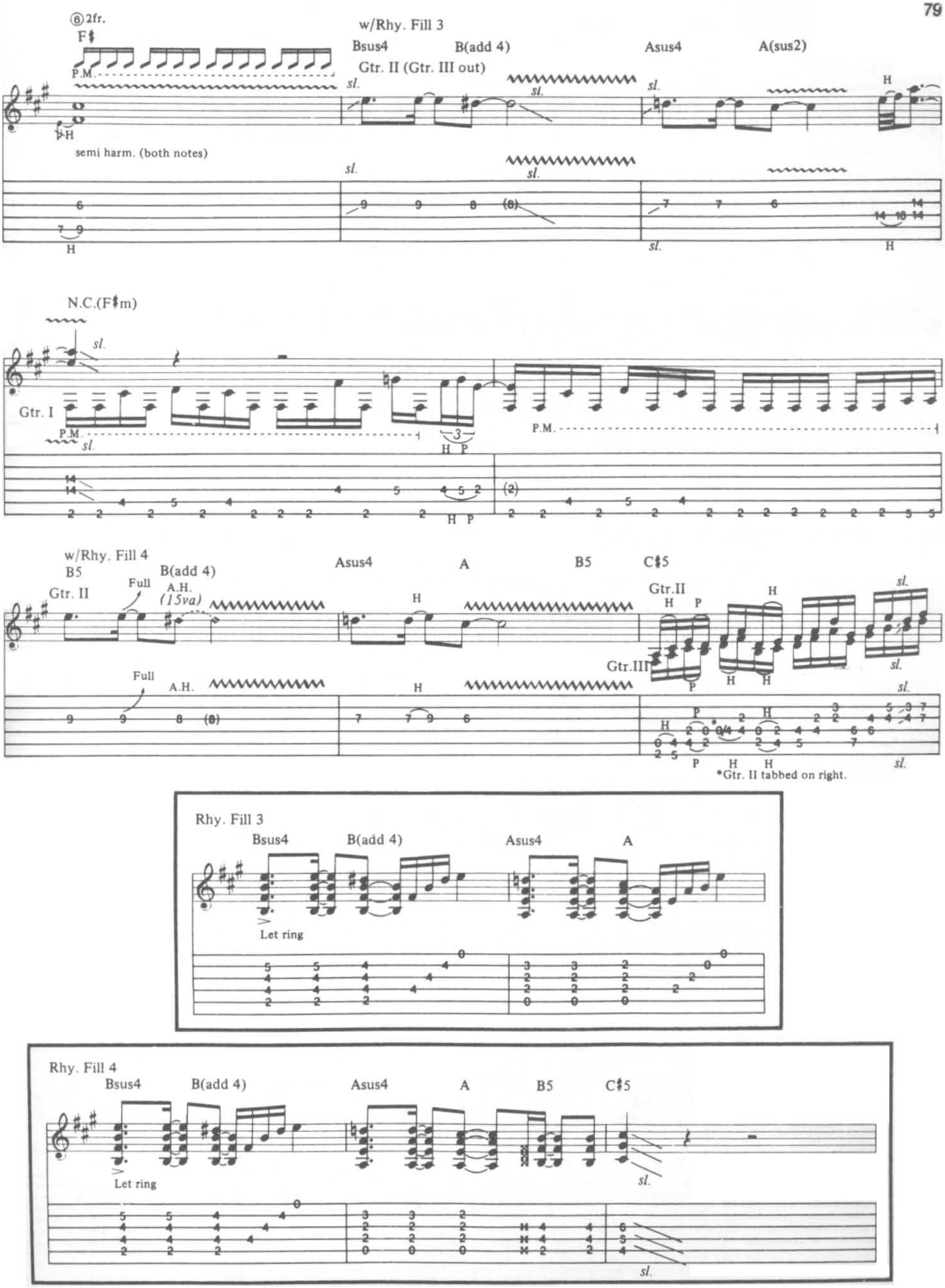
MR. SCARY

By
GEORGE LYNCH and JEFF PILSON
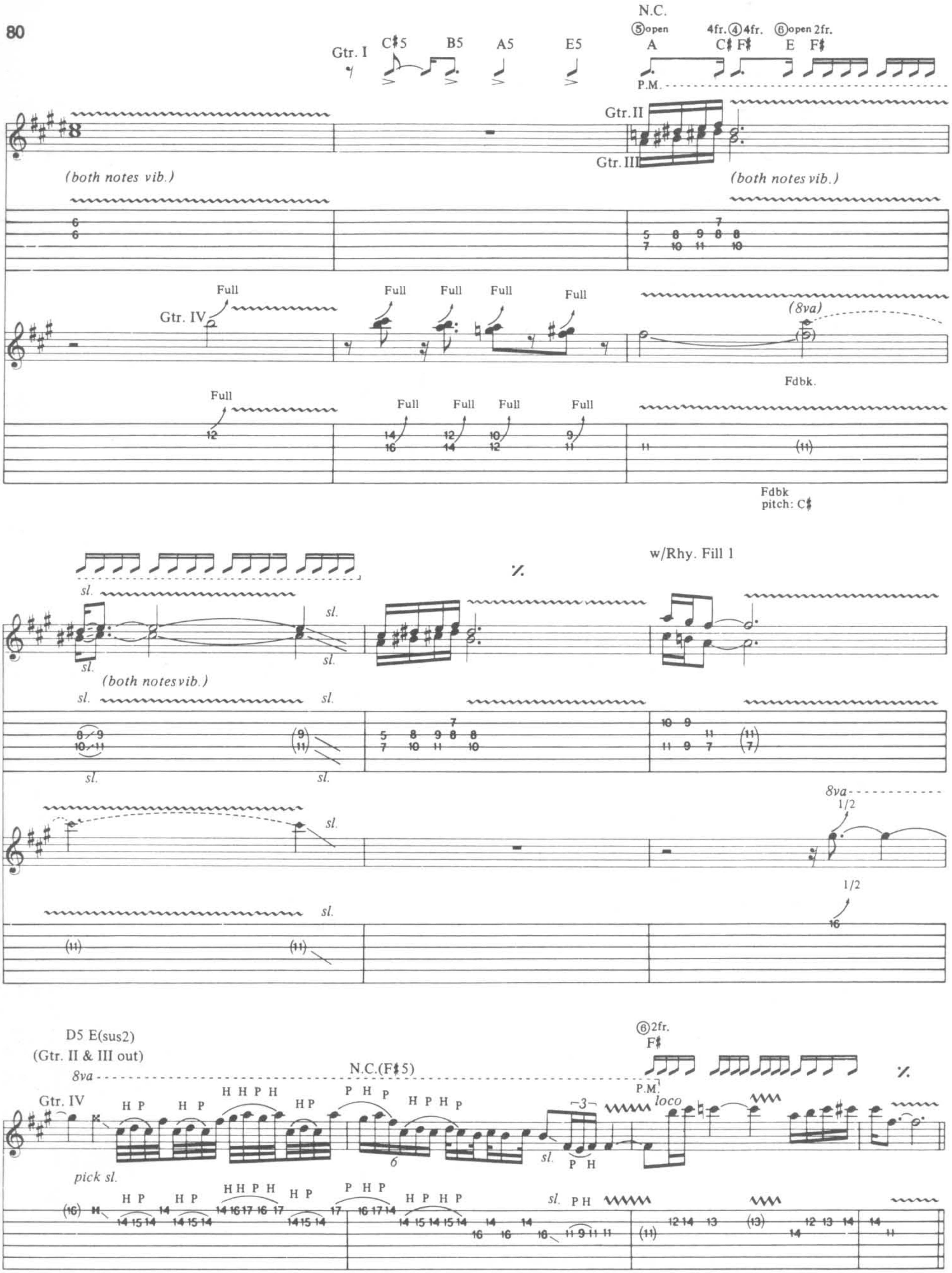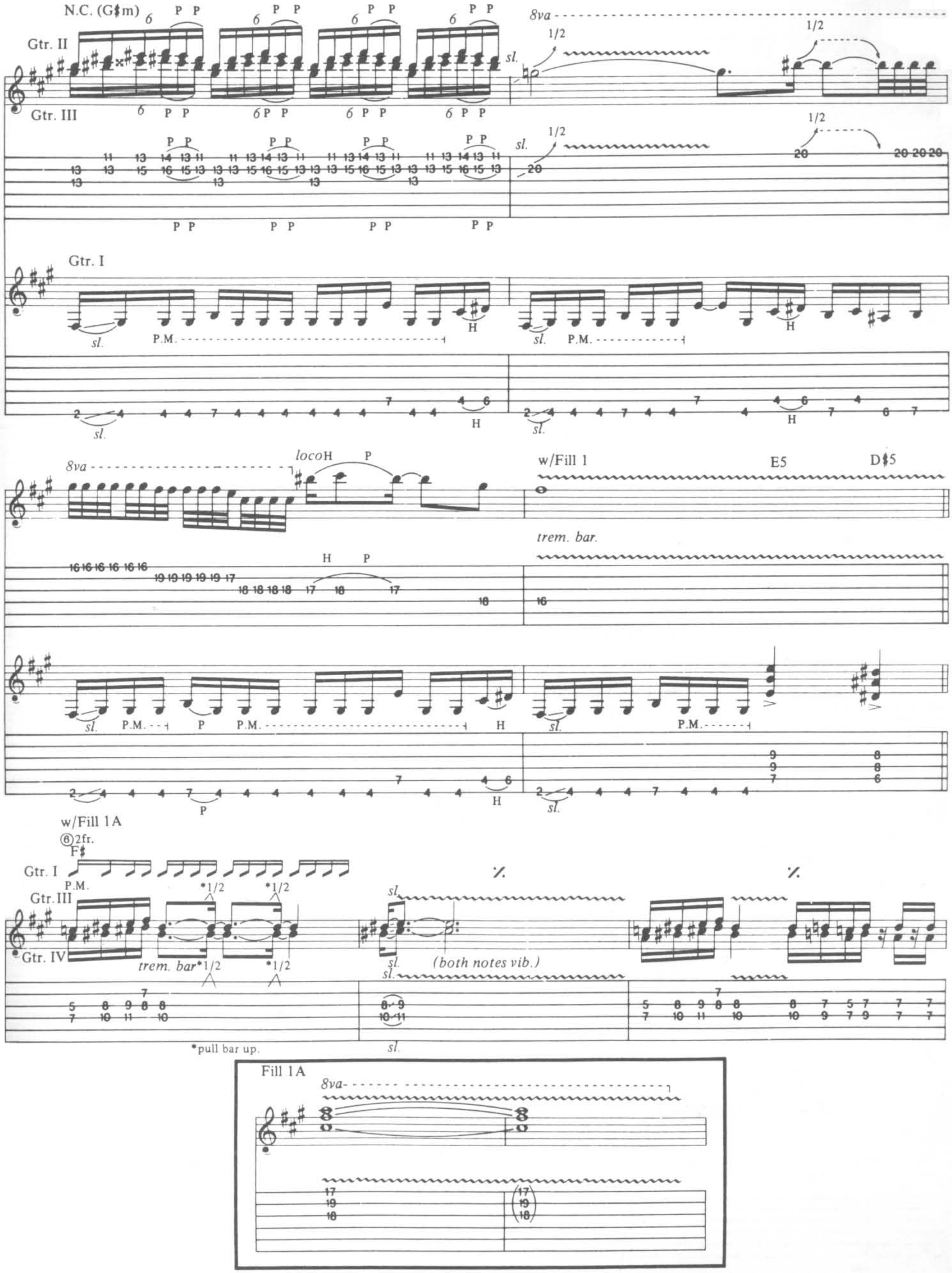



w/Rhy. Fill 1
D5 E(sus2)
(Gtr. III out)
Gtr. II
trem. bar
Gtr. III
(both notes vib.)
P.M.
D5 E(sus2)
(Gtr. III out)
N.C.(F♯5)
w/Rhy. Fill 2
8va
semi harm.
P.M. rake
Rhy. Fill 1
D5 E(sus2)
N.C.(F♯5)
Rhy. Fill 2
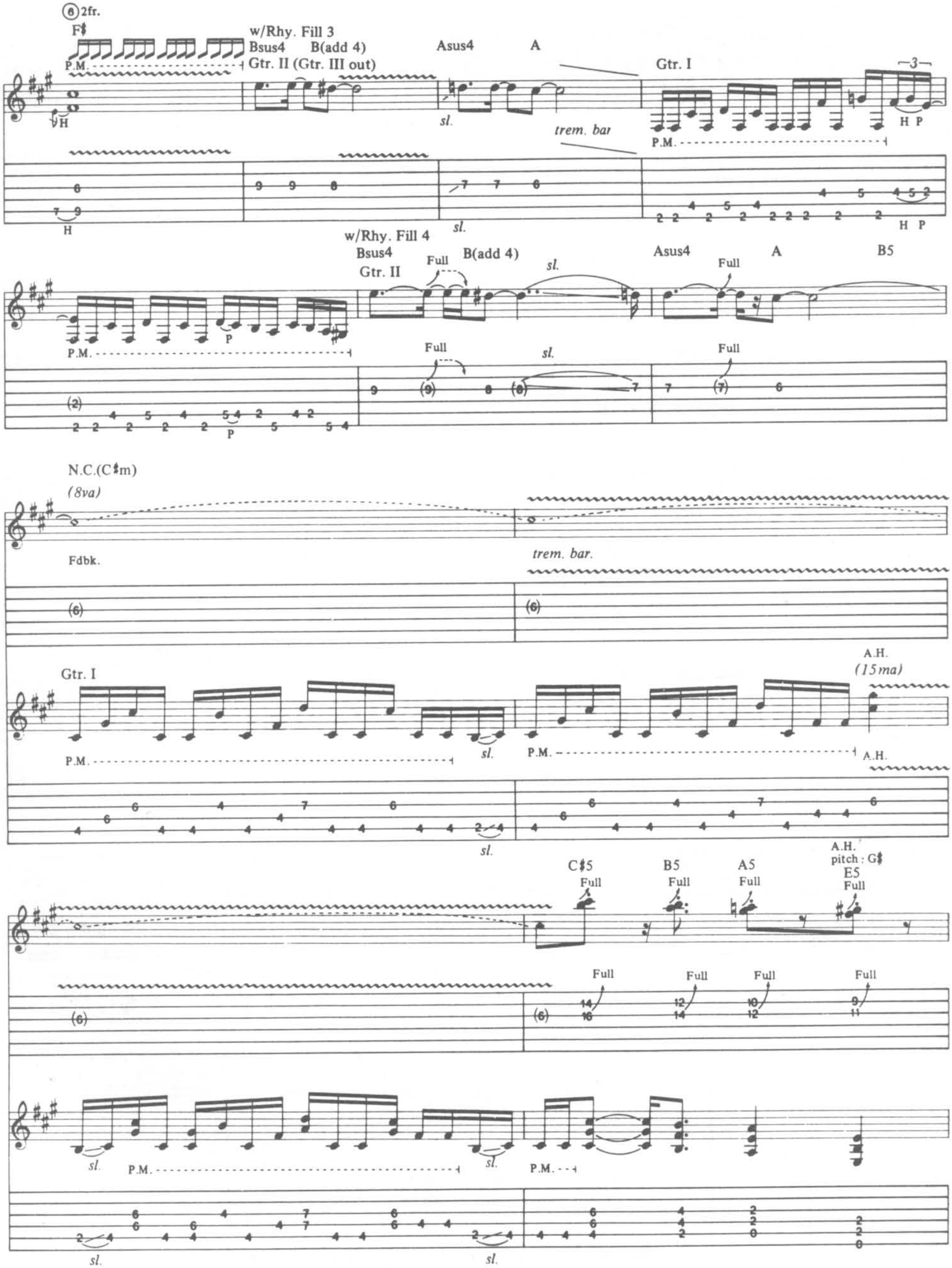

Full
N.C.(G♯m)
Gtr. II
(8va)
P
A.H.
E/G♯
(15va)
trem. bar
grad. bend
Fdbk.
Full
A.H.
Fdbk
pitch: C♯
A.H.
pitch: E♯
Gtr. I
sl.
P
P.M.
H
trem. bar
N.C. (G♯m)
1/2
Fill 1
E5
D♯5
(w/Flanger)
open
2fr.
E
F♯
Gtr. I
Gtr. II
Gtr. III
(both notes vib.)
trem. bar (both gtrs.)
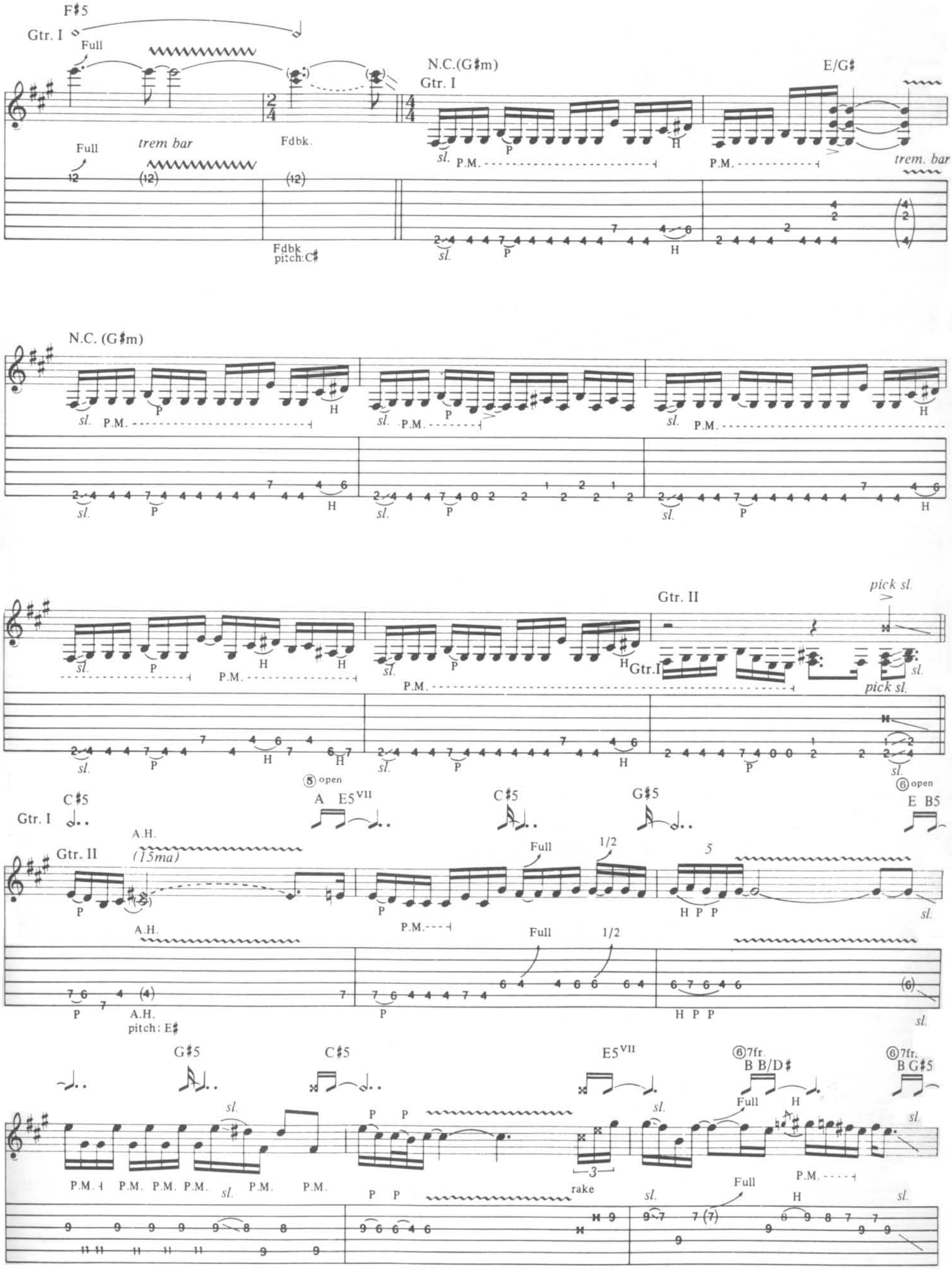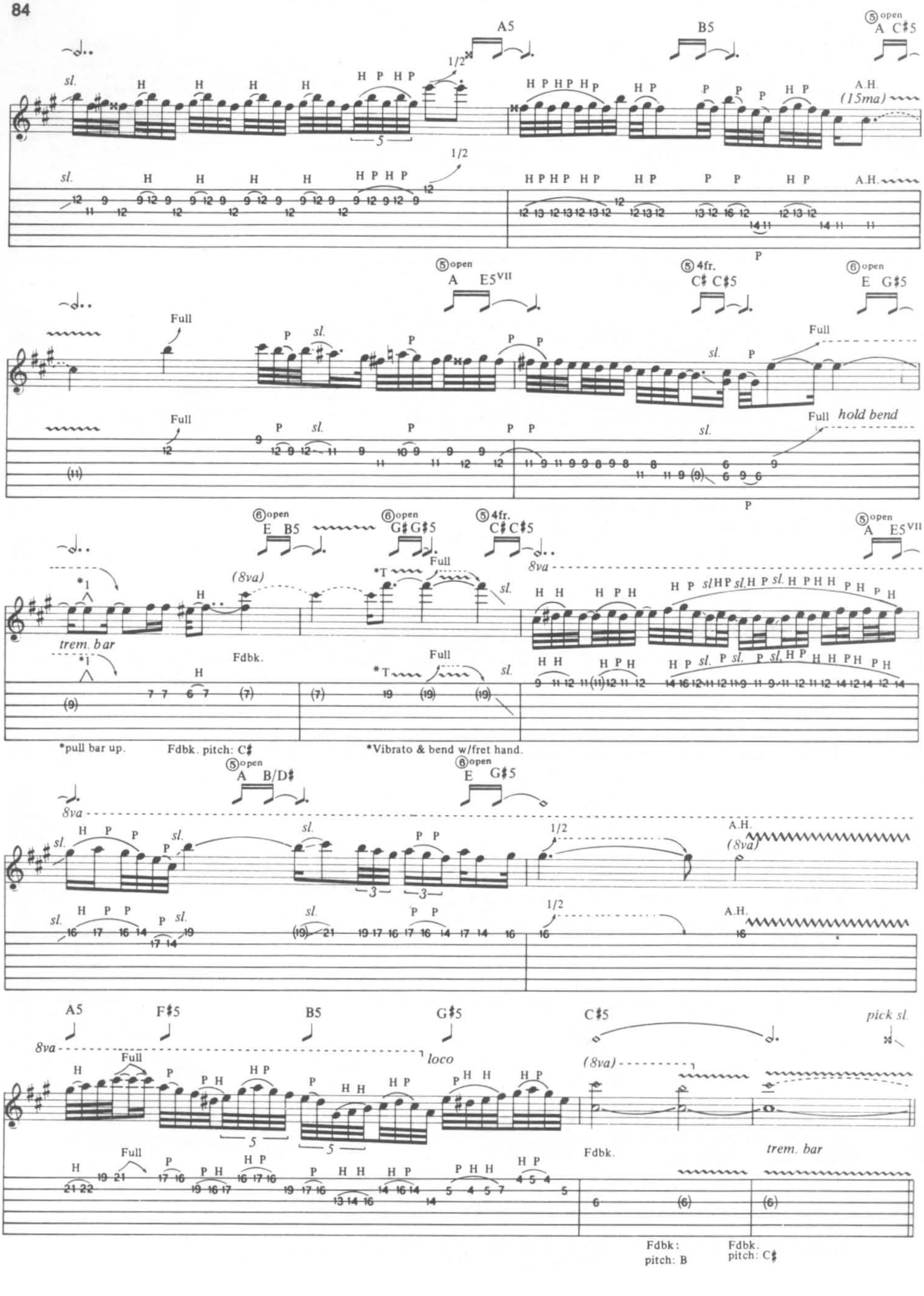


⑥2fr.
F♯
P.M.
semi harm. (both notes)
w/Rhy. Fill 3
Bsus4
B(add 4)
Gtr. II (Gtr. III out)
Asus4
A(sus2)
N.C.(F♯m)
Gtr. I
w/Rhy. Fill 4
B5
B(add 4)
Gtr. II
Full
A.H.
(15va)
Asus4
A
B5
C♯5
Gtr.II
Gtr.III
*Gtr. II tabbed on right.
Rhy. Fill 3
Bsus4
B(add 4)
Asus4
A
Let ring
Rhy. Fill 4
Bsus4
B(add 4)
Asus4
A
B5
C♯5
Let ring
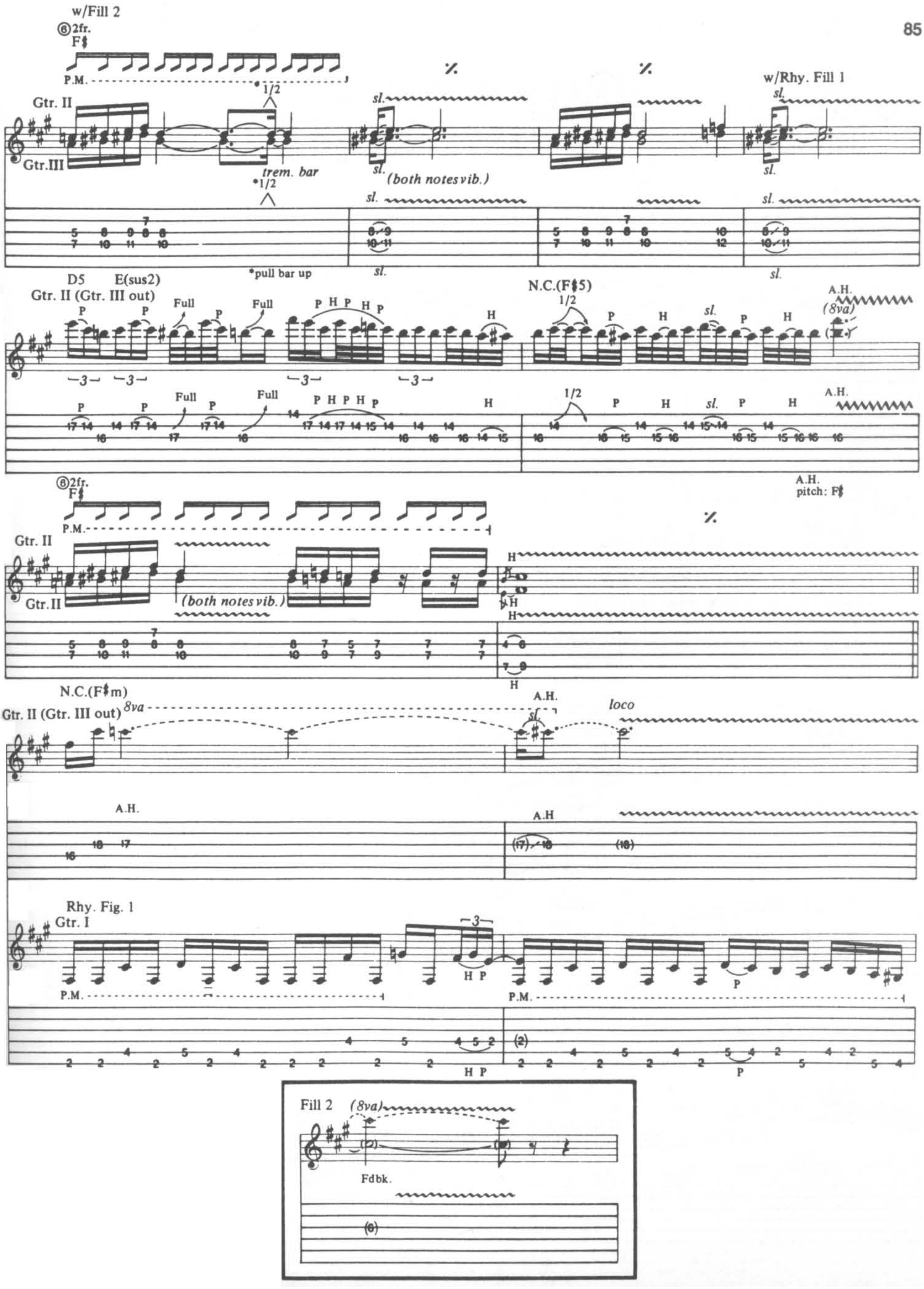

Gtr. I
C♯5
B5
A5
E5
N.C.
⑤open
A
4fr. ④4fr.
C♯ F♯
⑥open 2fr.
E F♯
P.M.
Gtr. II
Gtr. III
(both notes vib.)
Gtr. IV
Full
(8va)
Fdbk.
Fdbk
pitch: C♯
sl.
w/Rhy. Fill 1
8va
1/2
D5 E(sus2)
(Gtr. II & III out)
N.C.(F♯5)
⑥2fr.
F♯
pick sl.
loco
H P
P H
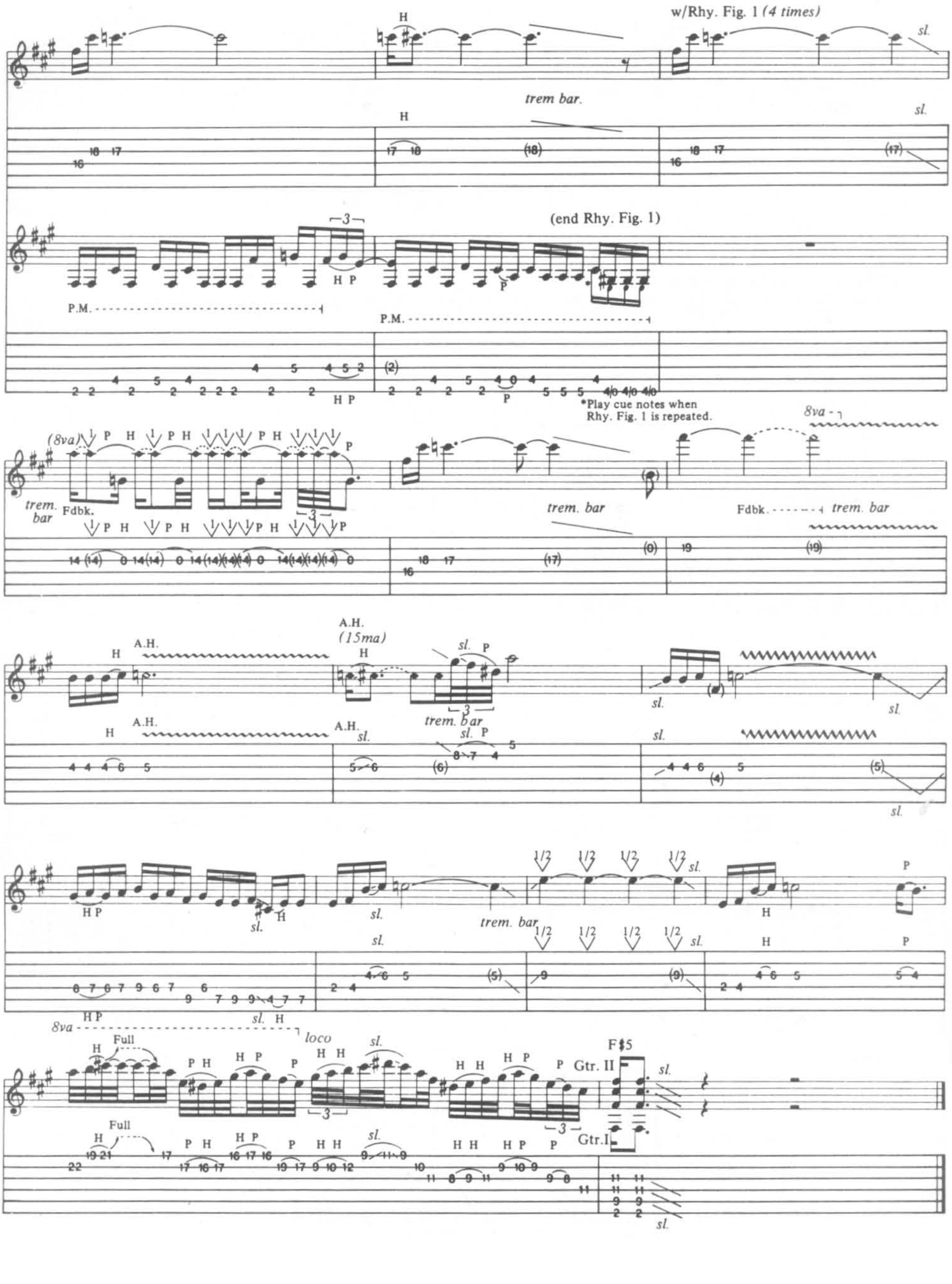

N.C. (G♯m)
Gtr. II
Gtr. III
8va
1/2
sl.
Gtr. I
P.M.
H
P
loco
w/Fill 1
E5
D♯5
trem. bar
w/Fill 1A
⑥2fr.
F♯
Gtr. IV
*1/2
trem. bar
(both notes vib.)
*pull bar up.
Fill 1A


⑥ 2fr.
F♯
P.M.
H
w/Rhy. Fill 3
Bsus4
B(add 4)
Gtr. II (Gtr. III out)
Asus4
A
sl.
trem. bar
Gtr. I
H P
w/Rhy. Fill 4
Bsus4
Gtr. II
Full
B(add 4)
Asus4
A
B5
P
N.C.(C♯m)
(8va)
Fdbk.
trem. bar.
A.H.
(15ma)
C♯5
B5
A5
A.H.
pitch : G♯
E5


F♯5
Gtr. I
Full
trem bar
Fdbk.
Fdbk pitch: C♯
N.C.(G♯m)
E/G♯
sl.
P.M.
P
H
trem. bar
Gtr. II
pick sl.
C♯5
A.H.
(15ma)
pitch: E♯
A E5VII
G♯5
1/2
E B5
rake
B B/D♯
B G♯5
⑤ open
⑥ open
⑥ 7fr.
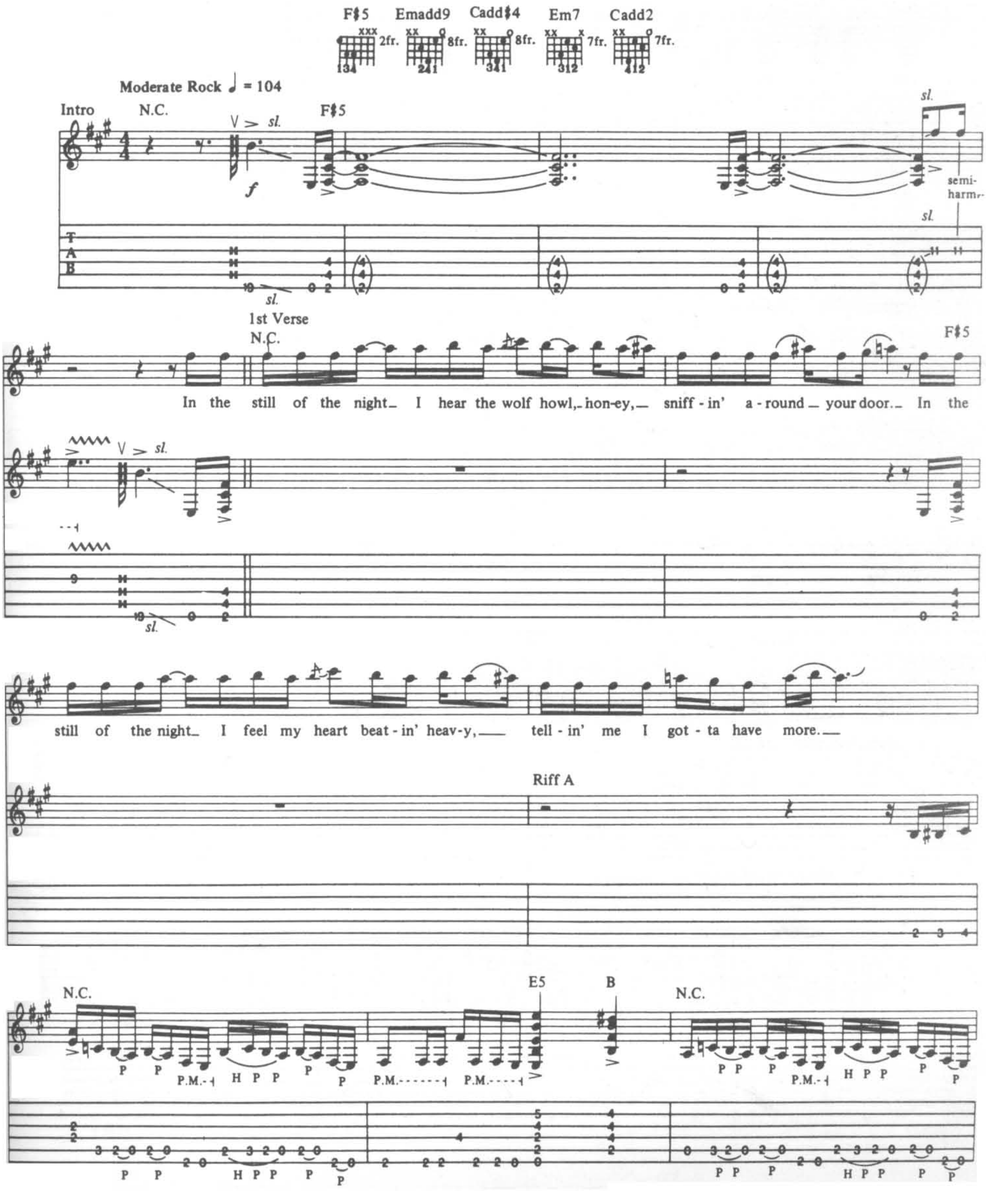

A5
B5
A C♯5
E5VII
C♯ C♯5
E G♯5
E B5
G♯ G♯5
B/D♯
G♯5
A5
F♯5
B5
G♯5
C♯5
sl.
A.H.
(15ma)
Full
hold bend
trem. bar
Fdbk.
(8va)
8va
loco
pick sl.
*pull bar up.
Fdbk. pitch: C♯
*Vibrato & bend w/fret hand.
Fdbk:
pitch: B
Fdbk.
pitch: C♯
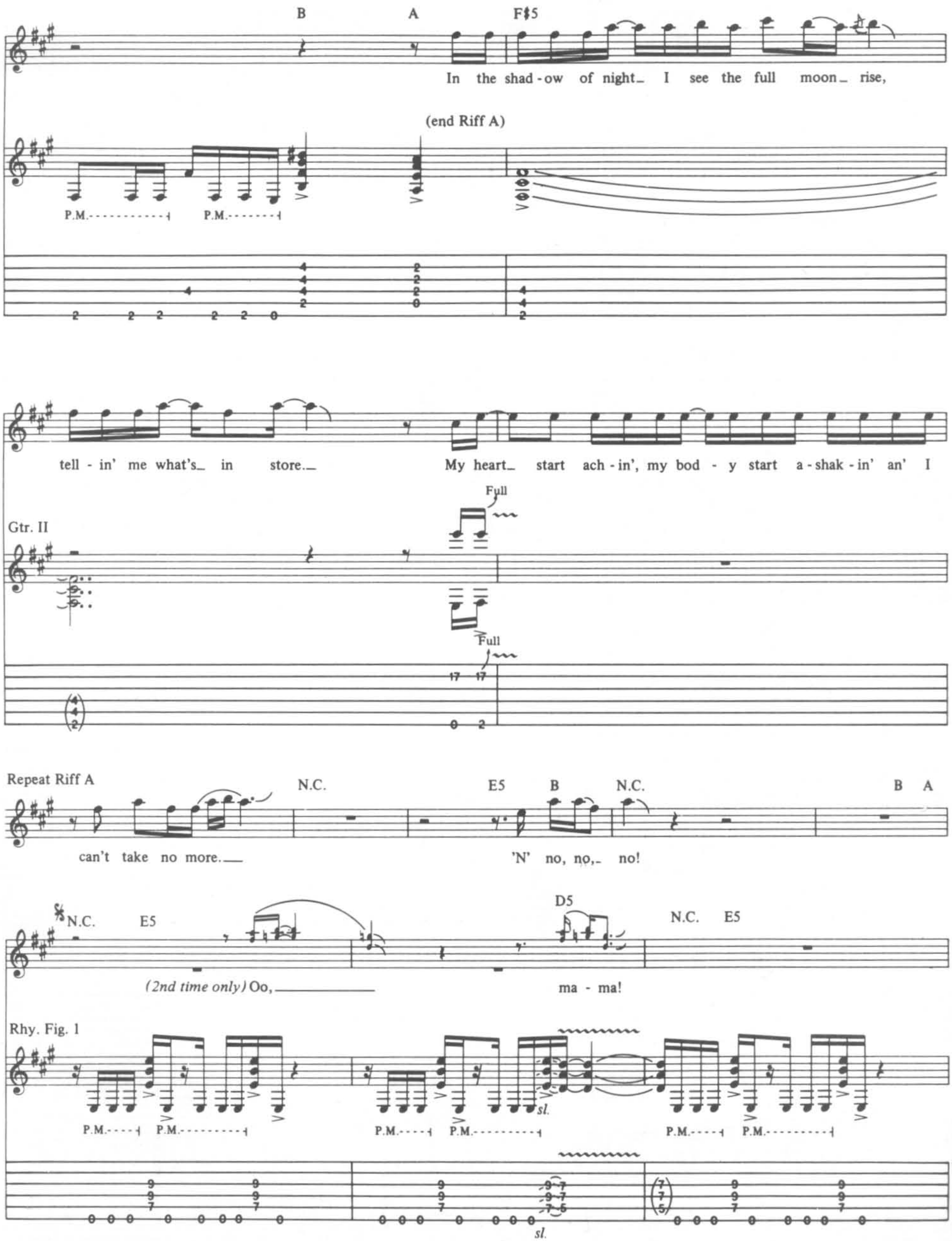

w/Fill 2
Gtr. II
Gtr.III
P.M.
trem. bar
*pull bar up
sl.
(both notes vib.)
w/Rhy. Fill 1
D5
E(sus2)
Gtr. II (Gtr. III out)
Full
N.C.(F♯5)
1/2
A.H.
(8va)
A.H. pitch: F♯
N.C.(F♯m)
8va
loco
Rhy. Fig. 1
Gtr. I
Fill 2
Fdbk.


w/Rhy. Fig. 1 (4 times)
trem bar.
(end Rhy. Fig. 1)
P.M.
*Play cue notes when Rhy. Fig. 1 is repeated.
(8va)
trem. bar
Fdbk.
8va
A.H.
(15ma)
sl.
loco
Full
F♯5
Gtr. II
Gtr. I
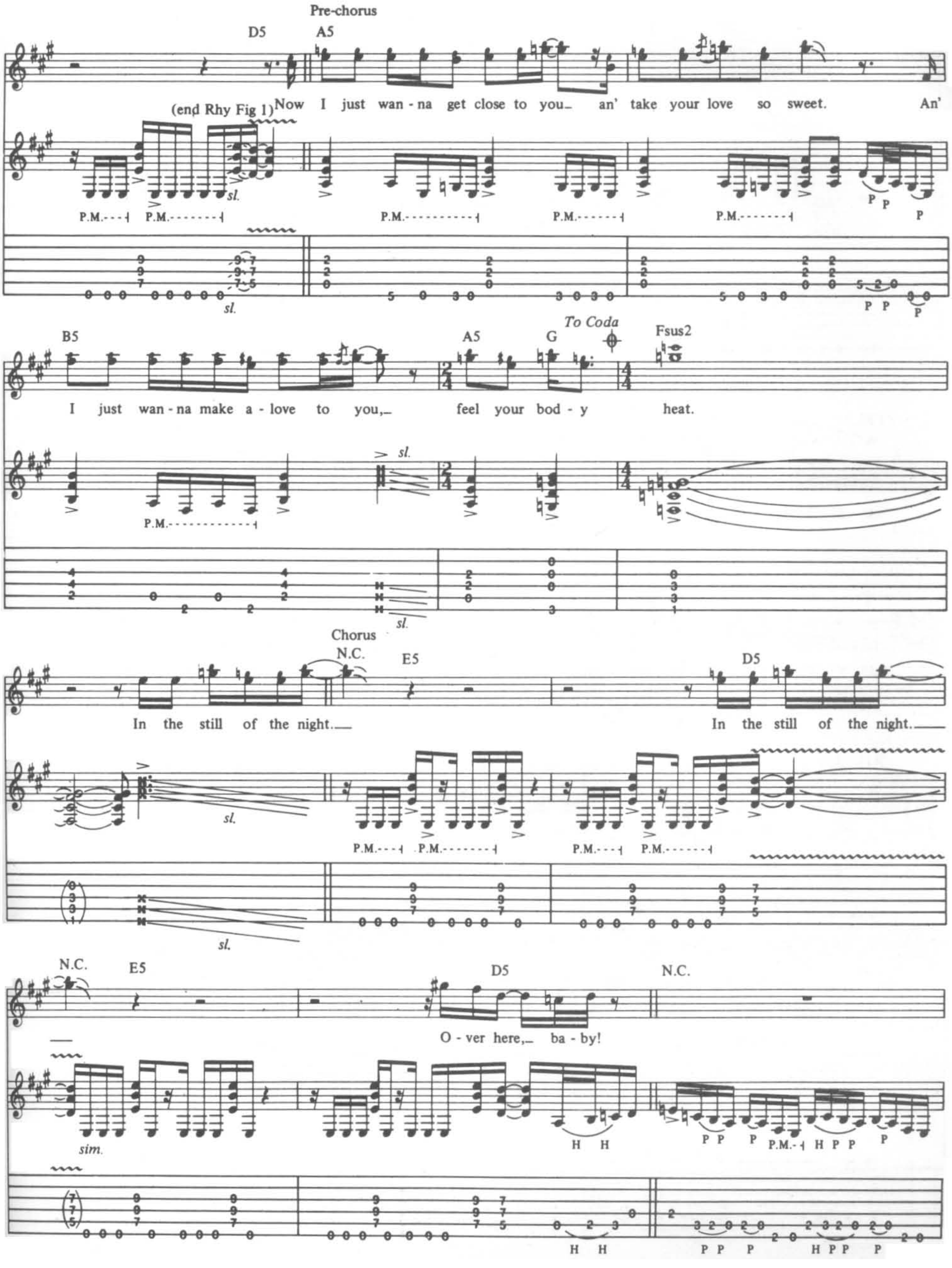
STILL OF THE NIGHT
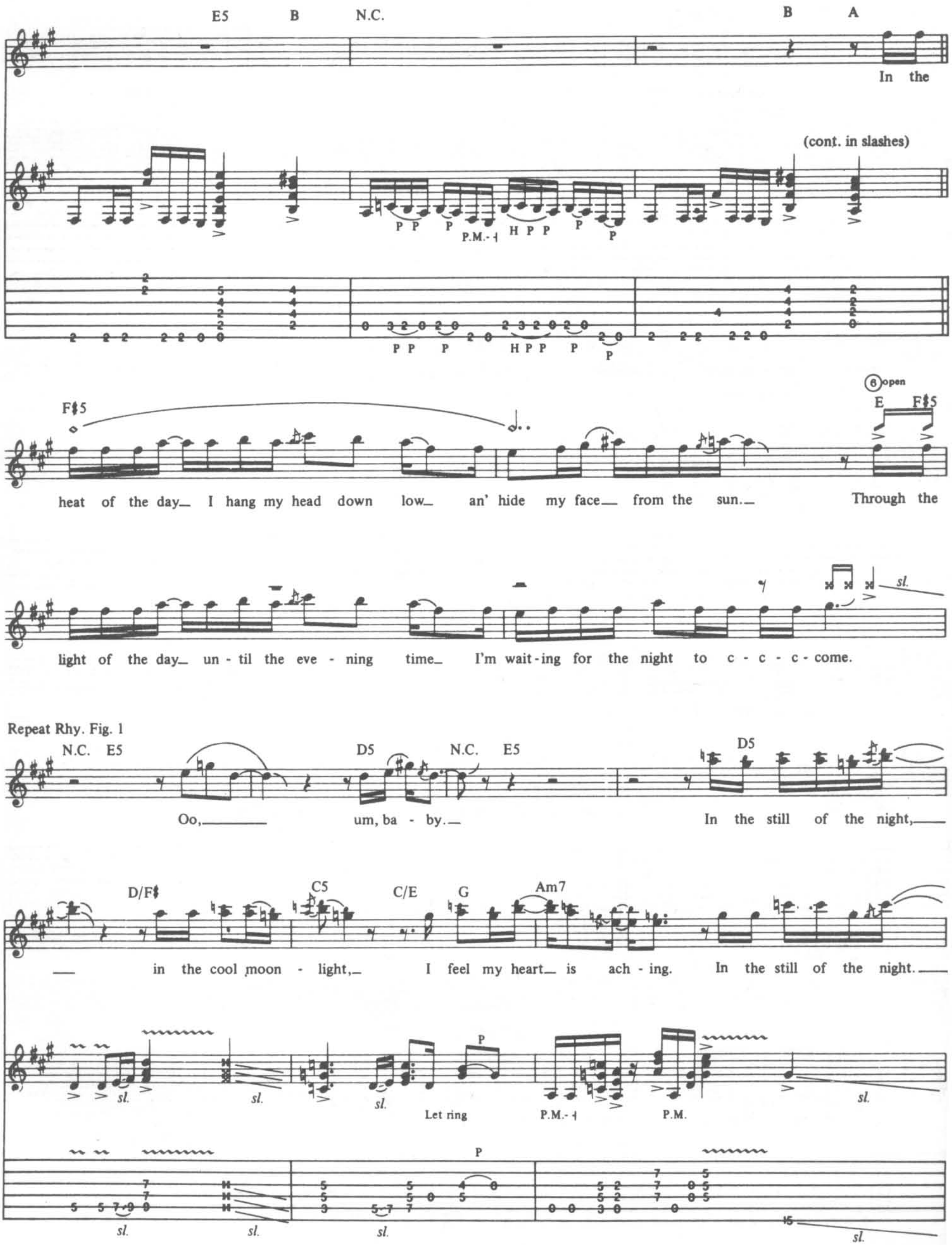
Words and Music by
DAVID COVERDALE and JOHN SYKES
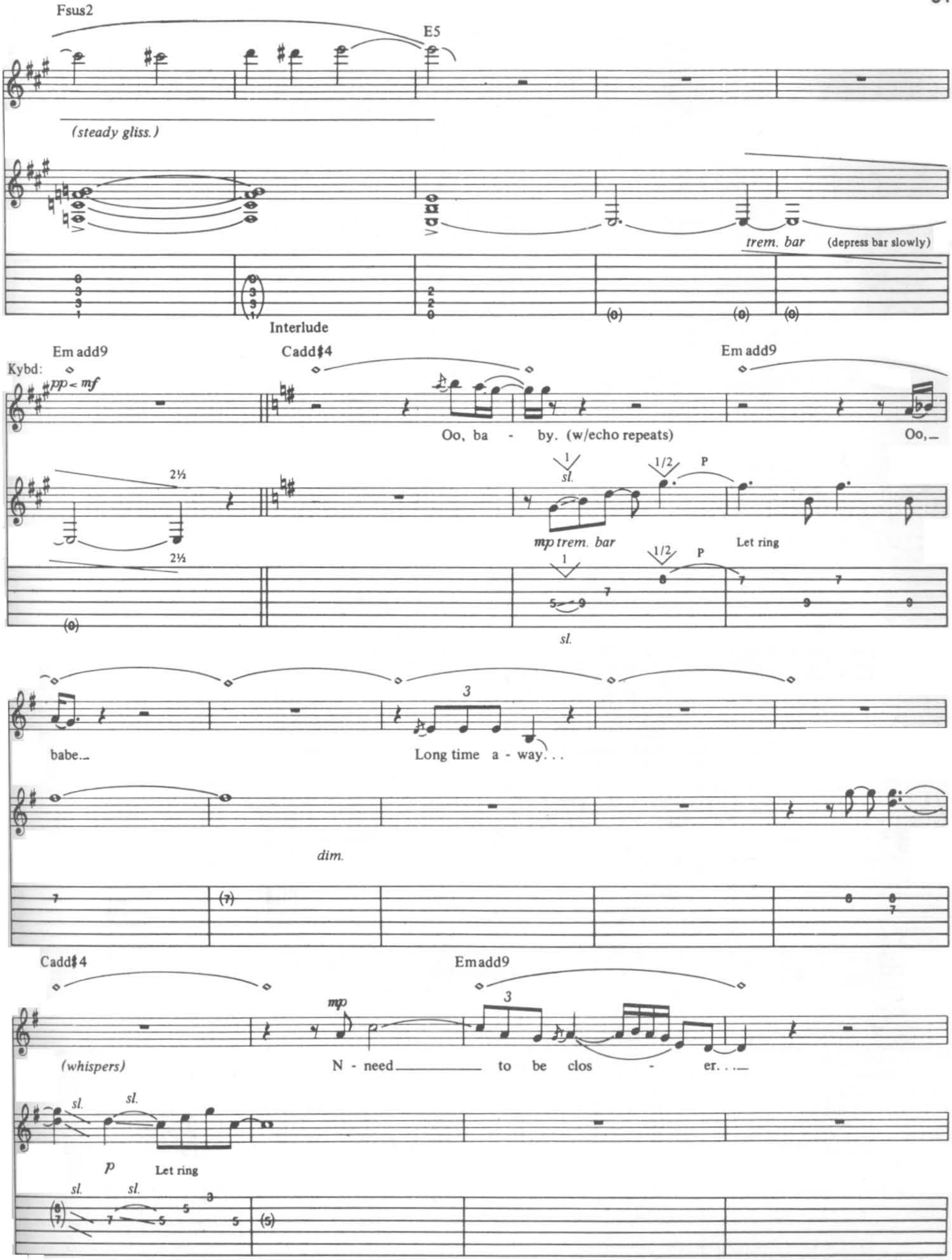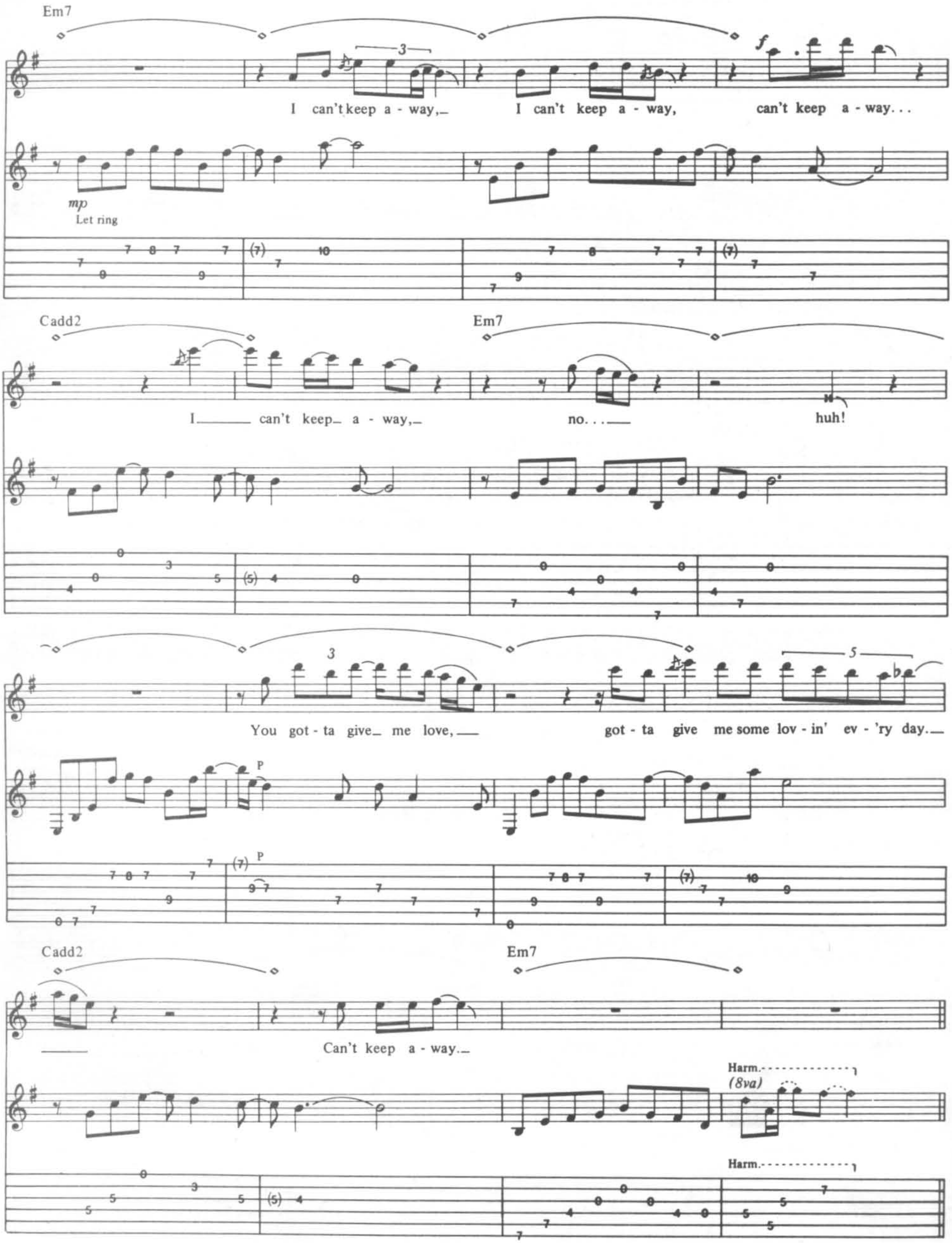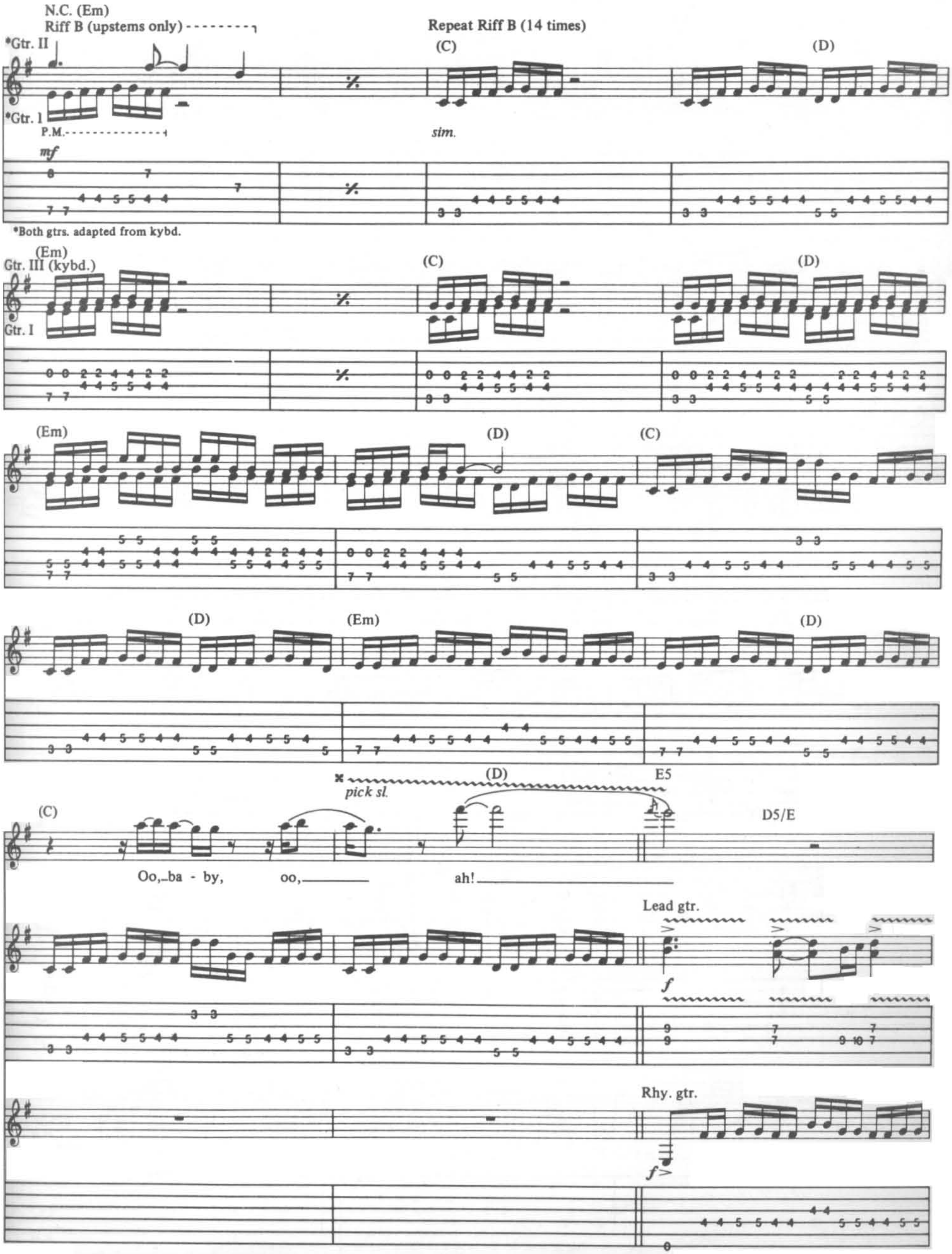




B A F♯5
In the shad - ow of night I see the full moon rise,
(end Riff A)
P.M.
tell - in' me what's in store.
My heart start ach - in', my bod - y start a - shak - in' an' I
Gtr. II
Full
Repeat Riff A
N.C. E5 B N.C. B A
can't take no more.
'N' no, no, no!
N.C. E5 D5 N.C. E5
(2nd time only) Oo,
ma - ma!
Rhy. Fig. 1
sl.
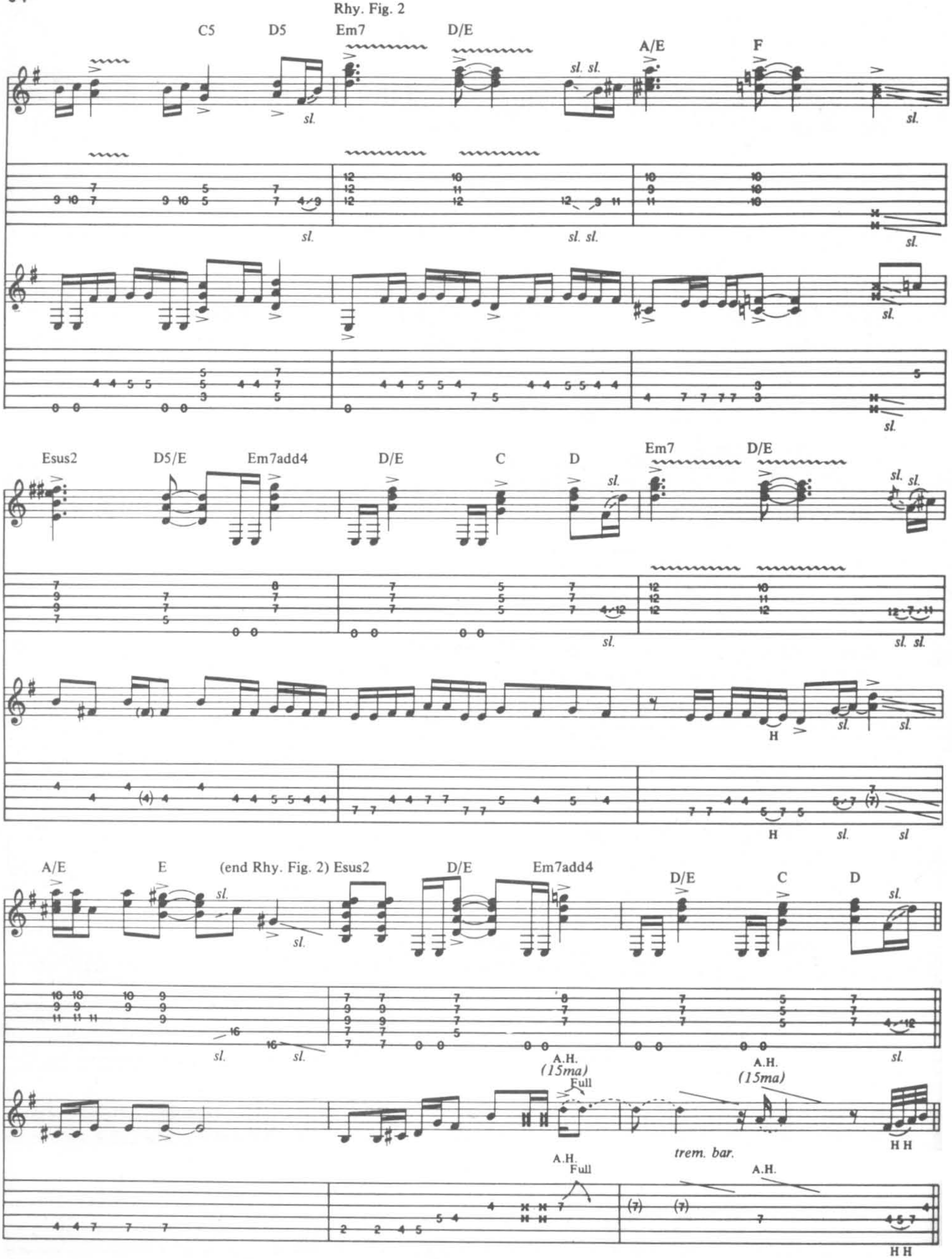

Pre-chorus
D5
A5
(end Rhy Fig 1)
Now I just wan-na get close to you_ an' take your love so sweet. An'
P.M.
sl.
B5
A5
G
To Coda
Fsus2
I just wan-na make a-love to you,_ feel your bod-y heat.
Chorus
N.C.
E5
D5
In the still of the night._
In the still of the night._
N.C.
E5
D5
N.C.
O-ver here,_ ba-by!
sim.
H H
P P P
H P P


E5 B N.C. B A
In the
(cont. in slashes)
P P P P.M. H P P P P
F#5
heat of the day I hang my head down low an' hide my face from the sun. Through the
6 open
E F#5
light of the day un - til the eve - ning time I'm wait - ing for the night to c - c - c - come.
sl.
Repeat Rhy. Fig. 1
N.C. E5 D5 N.C. E5 D5
Oo, um, ba - by. In the still of the night,
D/F# C5 C/E G Am7
in the cool moon - light, I feel my heart is ach - ing. In the still of the night.
sl.
Let ring
P.M.
P
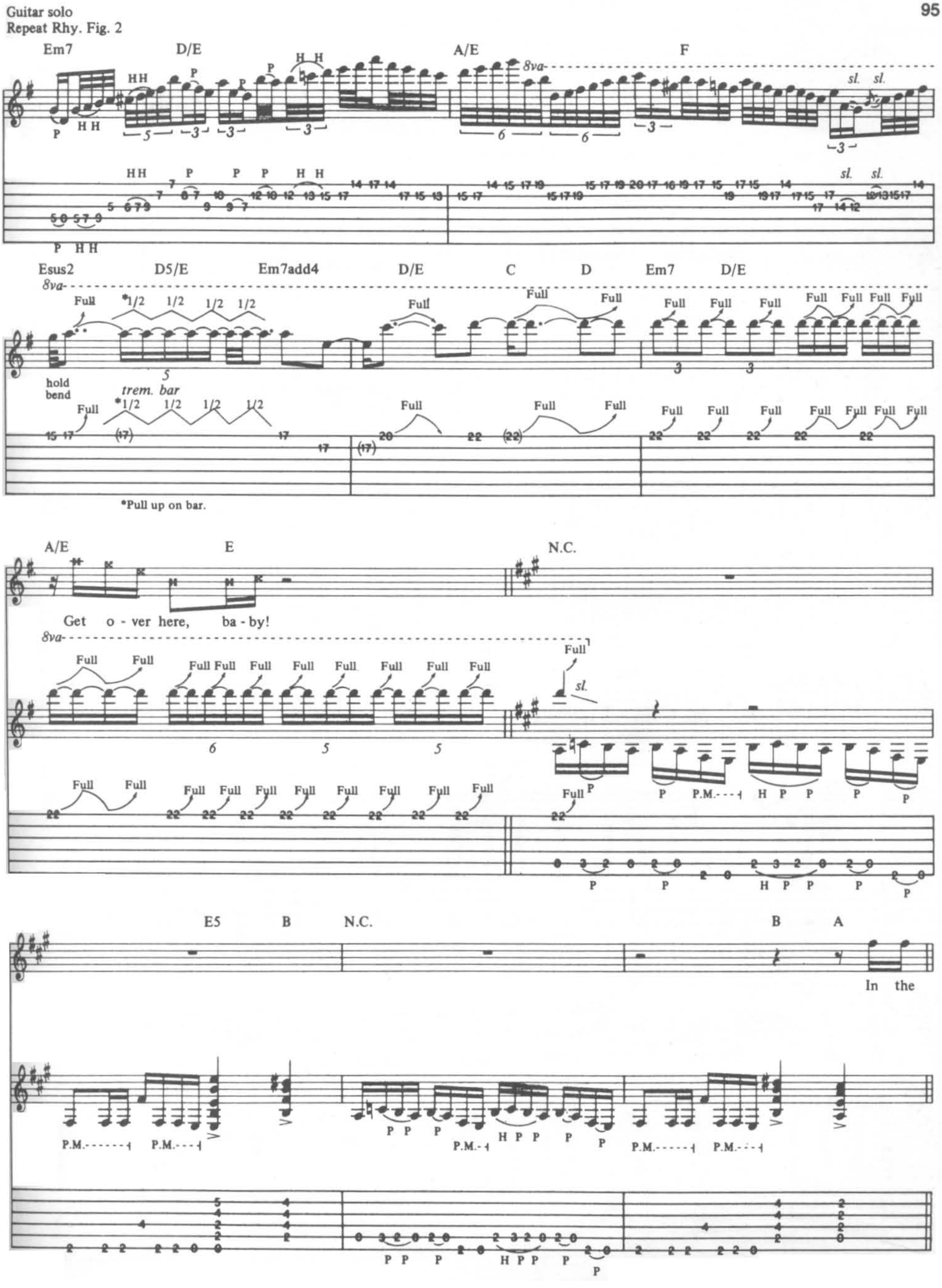

Fsus2
E5
(steady gliss.)
trem. bar
(depress bar slowly)
Interlude
Em add9
Cadd♯4
Em add9
Kybd:
Oo, ba - by. (w/echo repeats)
Oo, —
sl.
mp trem. bar
Let ring
babe. —
Long time a - way. . .
dim.
Cadd♯4
Emadd9
(whispers)
N - need — to be clos - er. . . —
Let ring
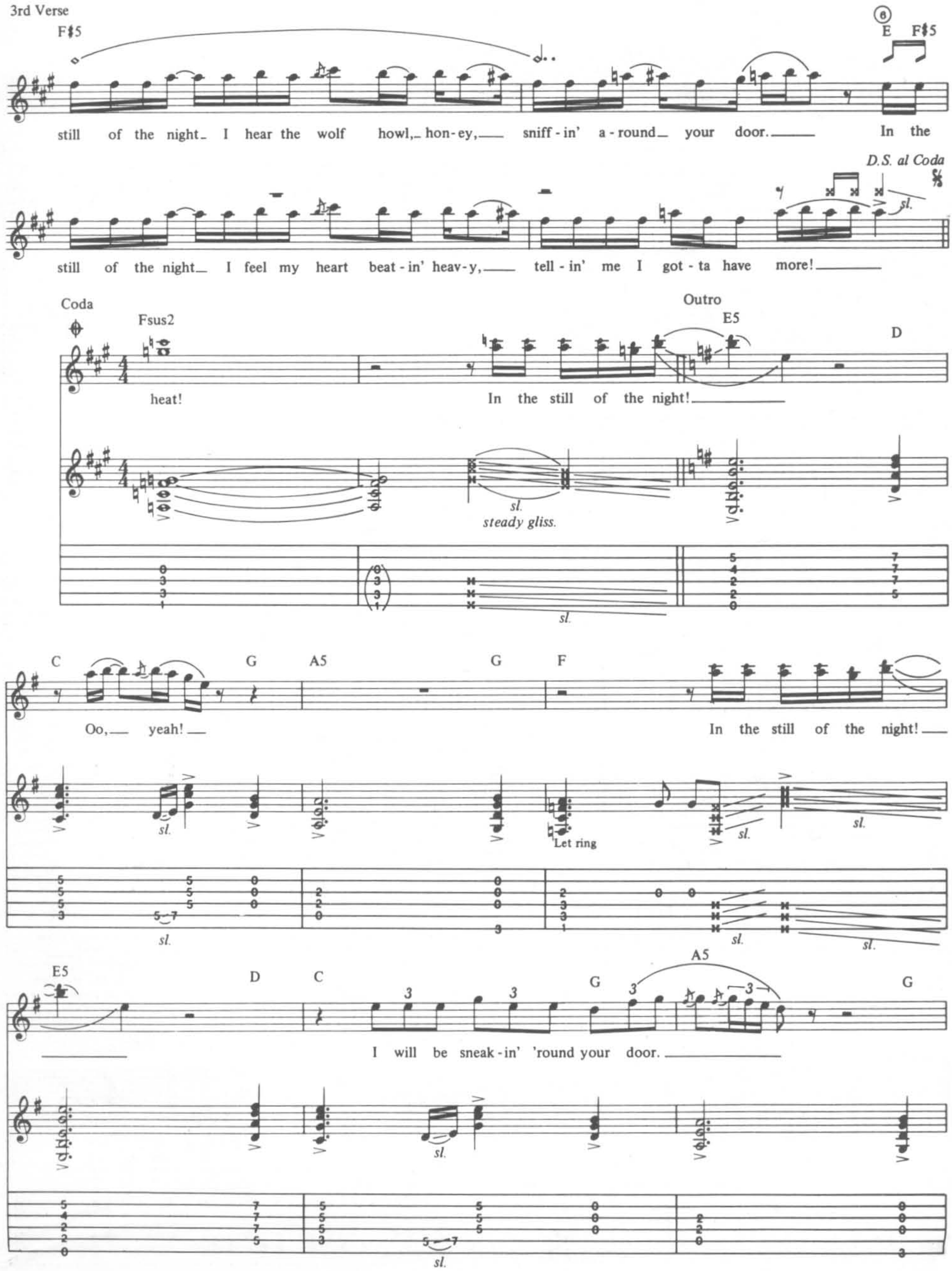

Em7
I can't keep a - way,
I can't keep a - way,
can't keep a - way...
mp
Let ring
Cadd2
I can't keep a - way,
Em7
no...
huh!
You got - ta give me love,
got - ta give me some lov - in' ev - 'ry day.
Cadd2
Can't keep a - way.
Em7
Harm.
(8va)
Harm.
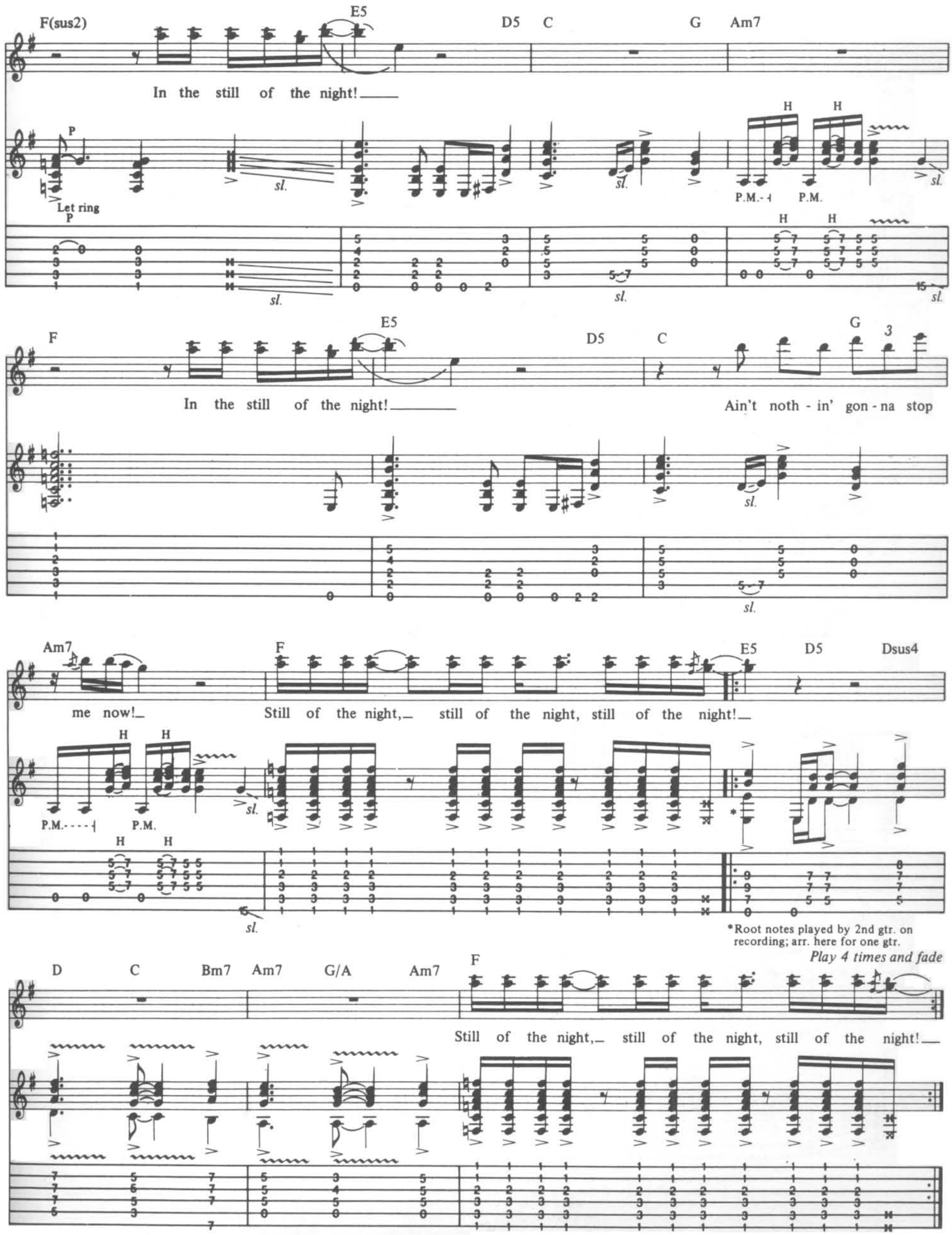

N.C. (Em)
Riff B (upstems only)
Repeat Riff B (14 times)
(C)
(D)
*Gtr. II
*Gtr. I
P.M.
sim.
mf
*Both gtrs. adapted from kybd.
(Em)
Gtr. III (kybd.)
Gtr. I
pick sl.
E5
D5/E
Oo, ba - by, oo, ah!
Lead gtr.
f
Rhy. gtr.



Rhy. Fig. 2
C5 D5 Em7 D/E A/E F
sl.
sl. sl.
Esus2 D5/E Em7add4 D/E C D Em7 D/E
H
A/E E (end Rhy. Fig. 2) Esus2 D/E Em7add4 D/E C D
A.H.
(15ma)
Full
trem. bar.
H H


Guitar solo
Repeat Rhy. Fig. 2
Em7
D/E
A/E
F
Esus2
D5/E
Em7add4
D/E
C
D
Em7
D/E
hold bend
trem. bar
*Pull up on bar.
A/E
E
N.C.
Get o - ver here, ba - by!
E5
B
N.C.
B
A
In the
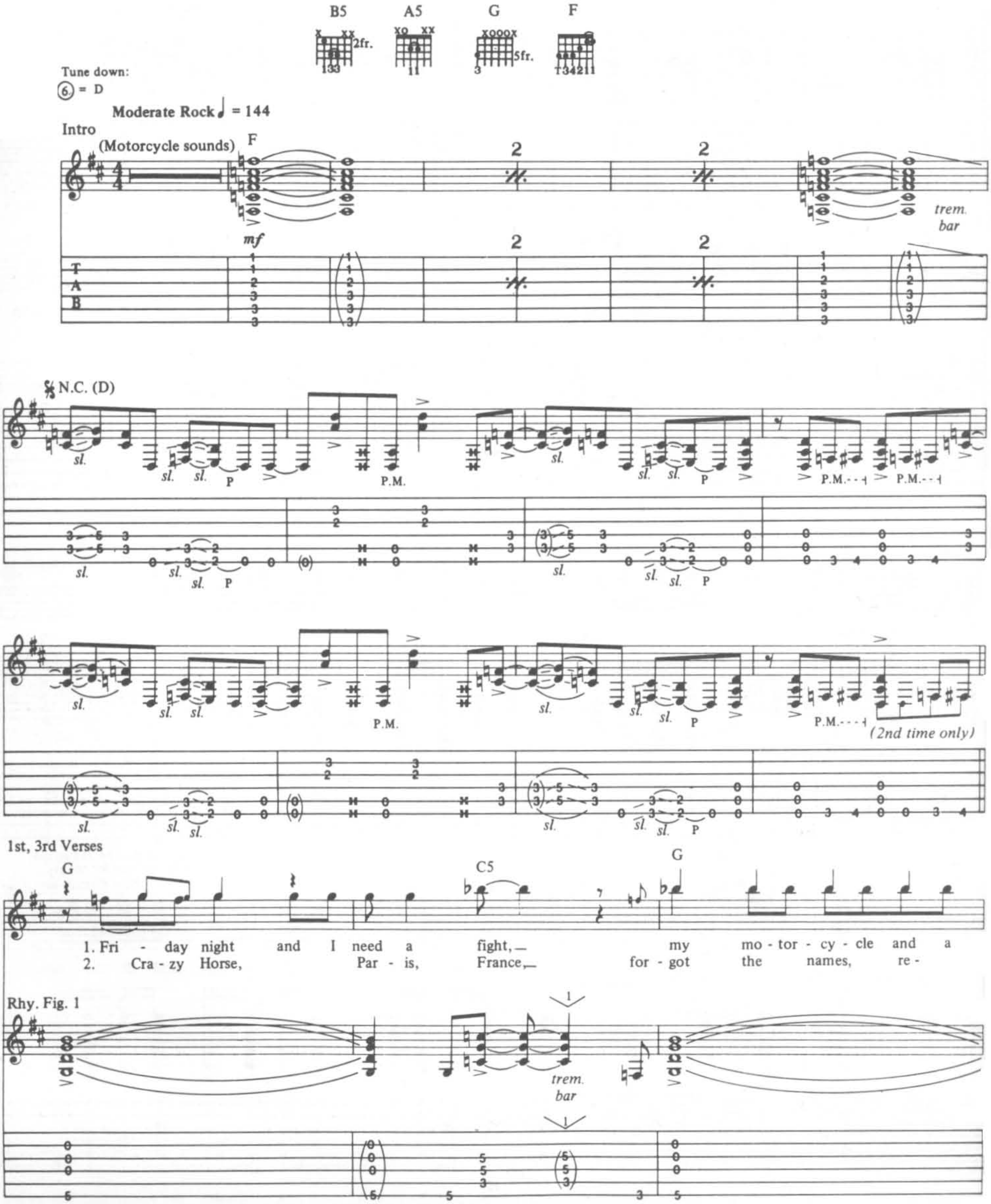

3rd Verse
F♯5
E F♯5
still of the night_ I hear the wolf howl,_ hon-ey,___ sniff-in' a-round_ your door.___ In the
D.S. al Coda
still of the night_ I feel my heart beat-in' heav-y,___ tell-in' me I got-ta have more!___
Coda
Fsus2
Outro
E5
D
heat! In the still of the night!___
sl.
steady gliss.
Let ring
C
G
A5
G
F
Oo,_ yeah!_
In the still of the night!___
E5
D
C
G
A5
G
I will be sneak-in' 'round your door.___
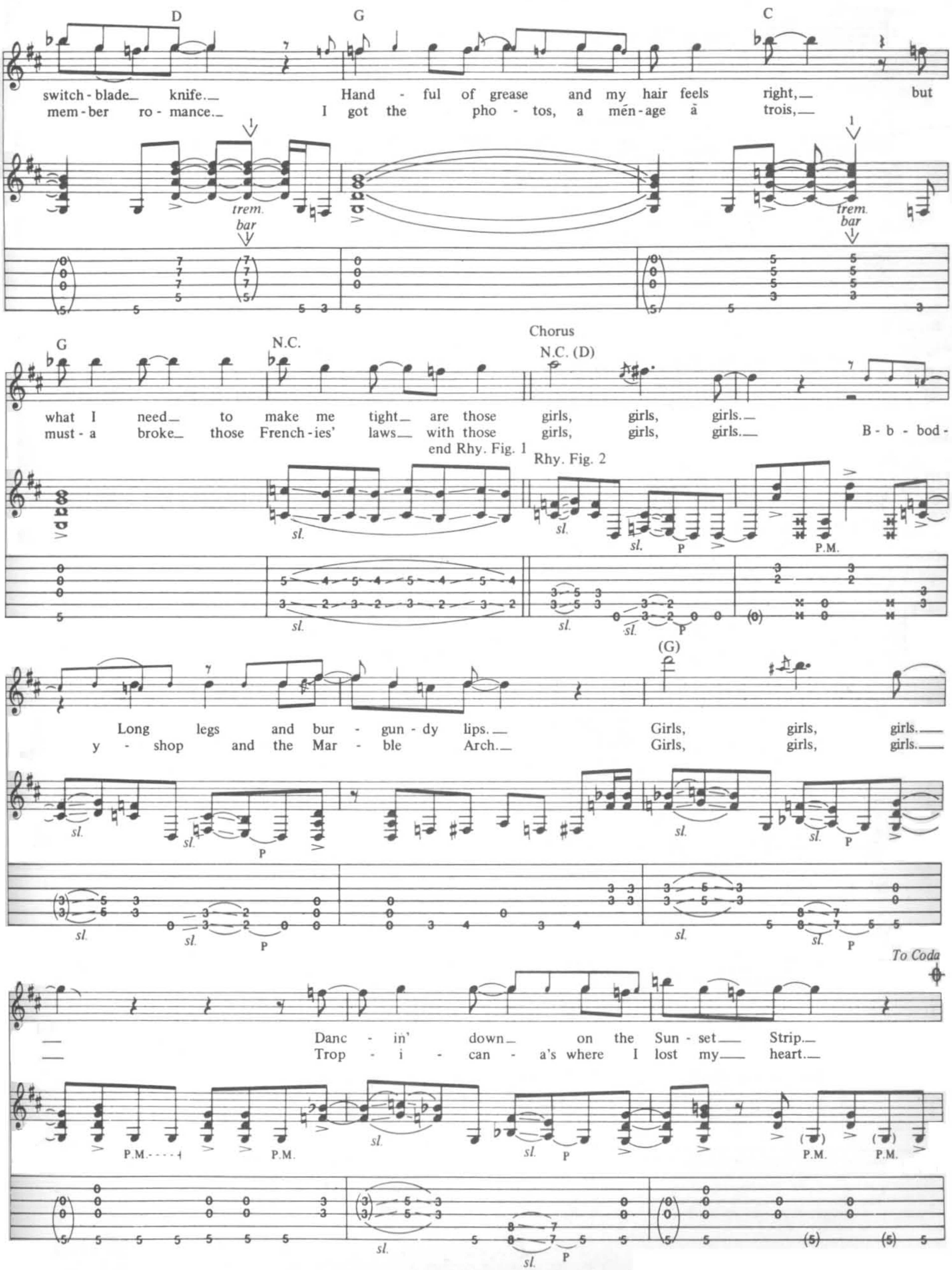

F(sus2)
E5
D5
C
G
Am7
In the still of the night!
P
Let ring
H
sl.
P.M.
F
Ain't nothin' gonna stop me now!
Still of the night, still of the night, still of the night!
Dsus4
*Root notes played by 2nd gtr. on recording; arr. here for one gtr.
Play 4 times and fade
D
Bm7
G/A
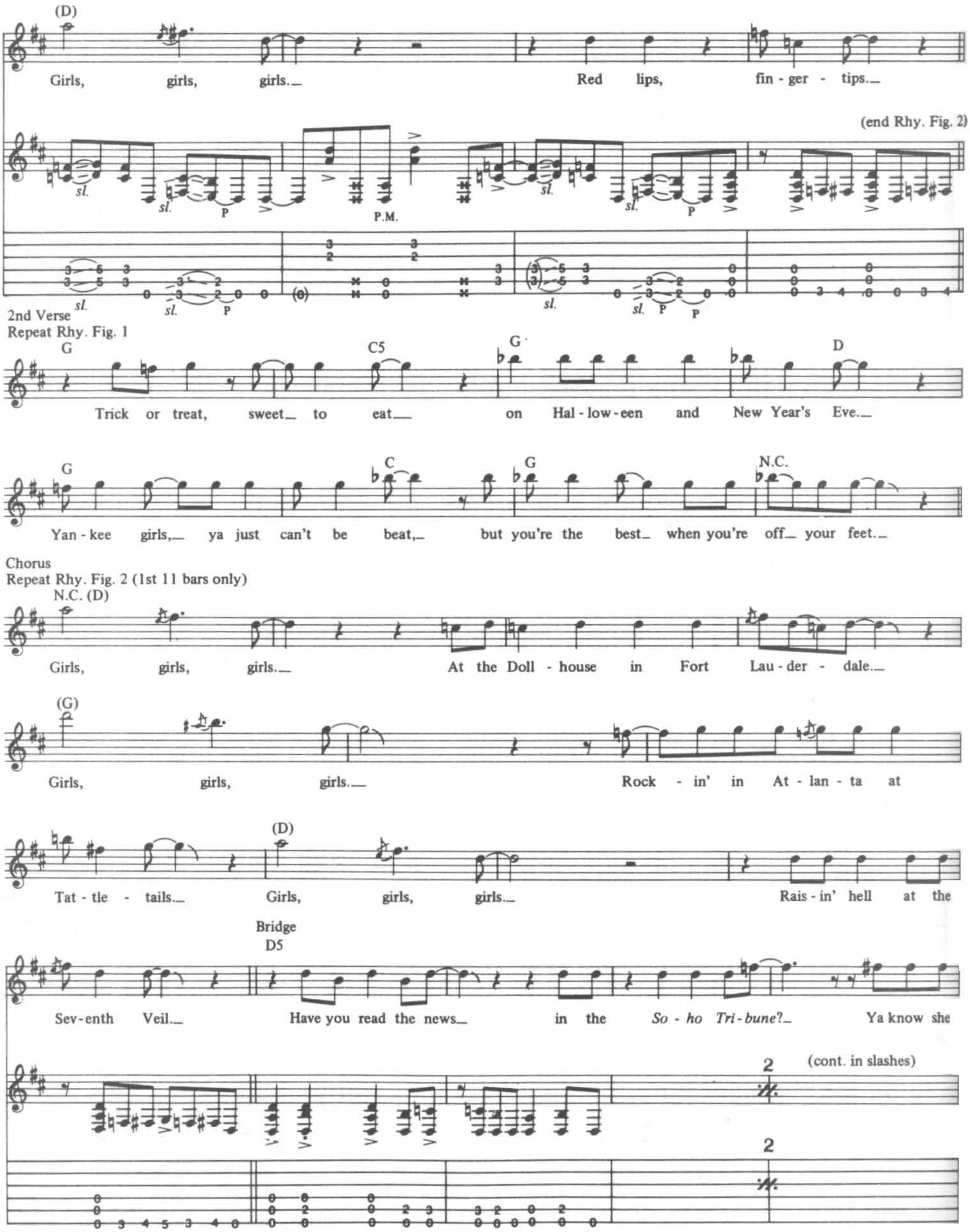
GIRLS, GIRLS, GIRLS
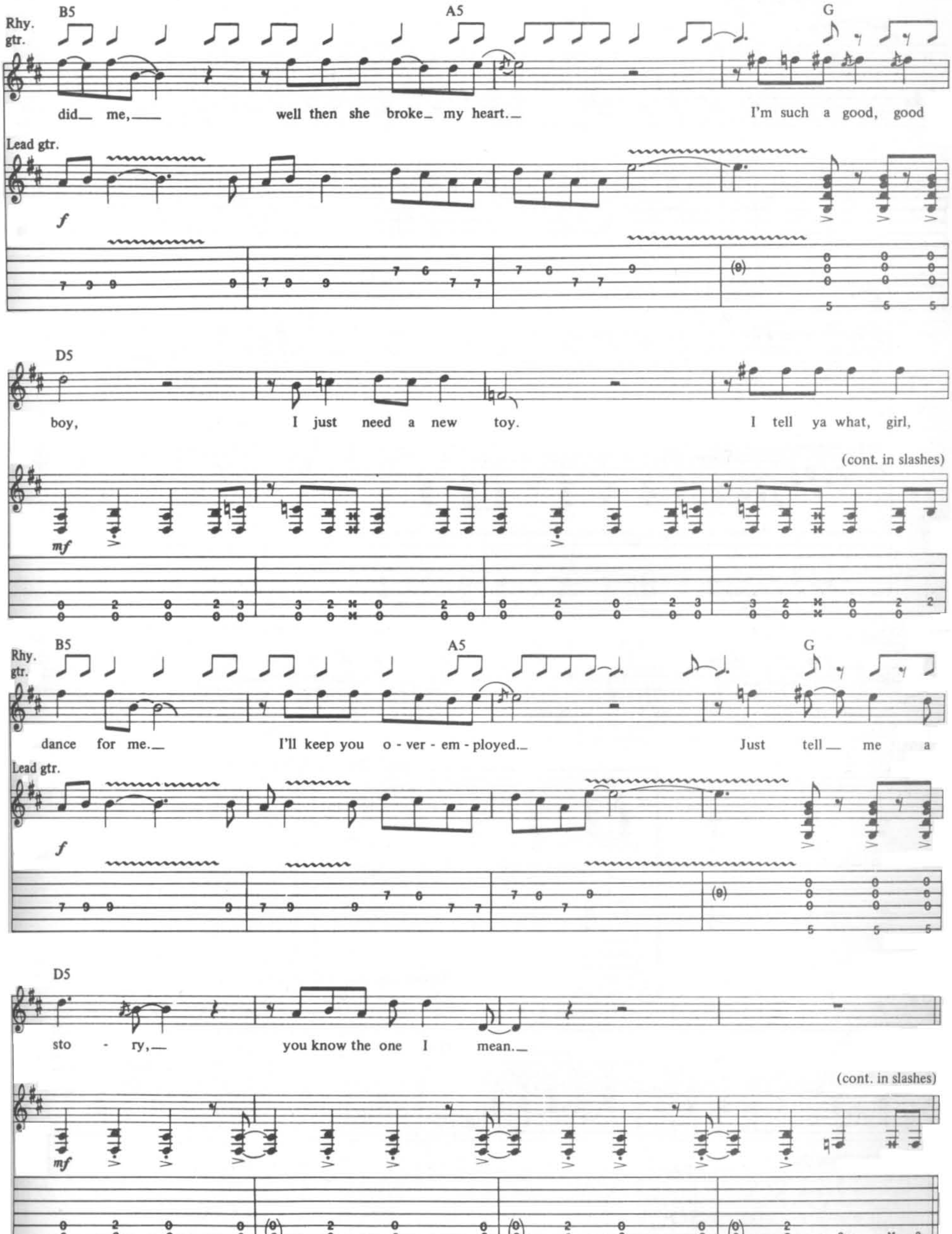
Words by
NIKKI SIXX
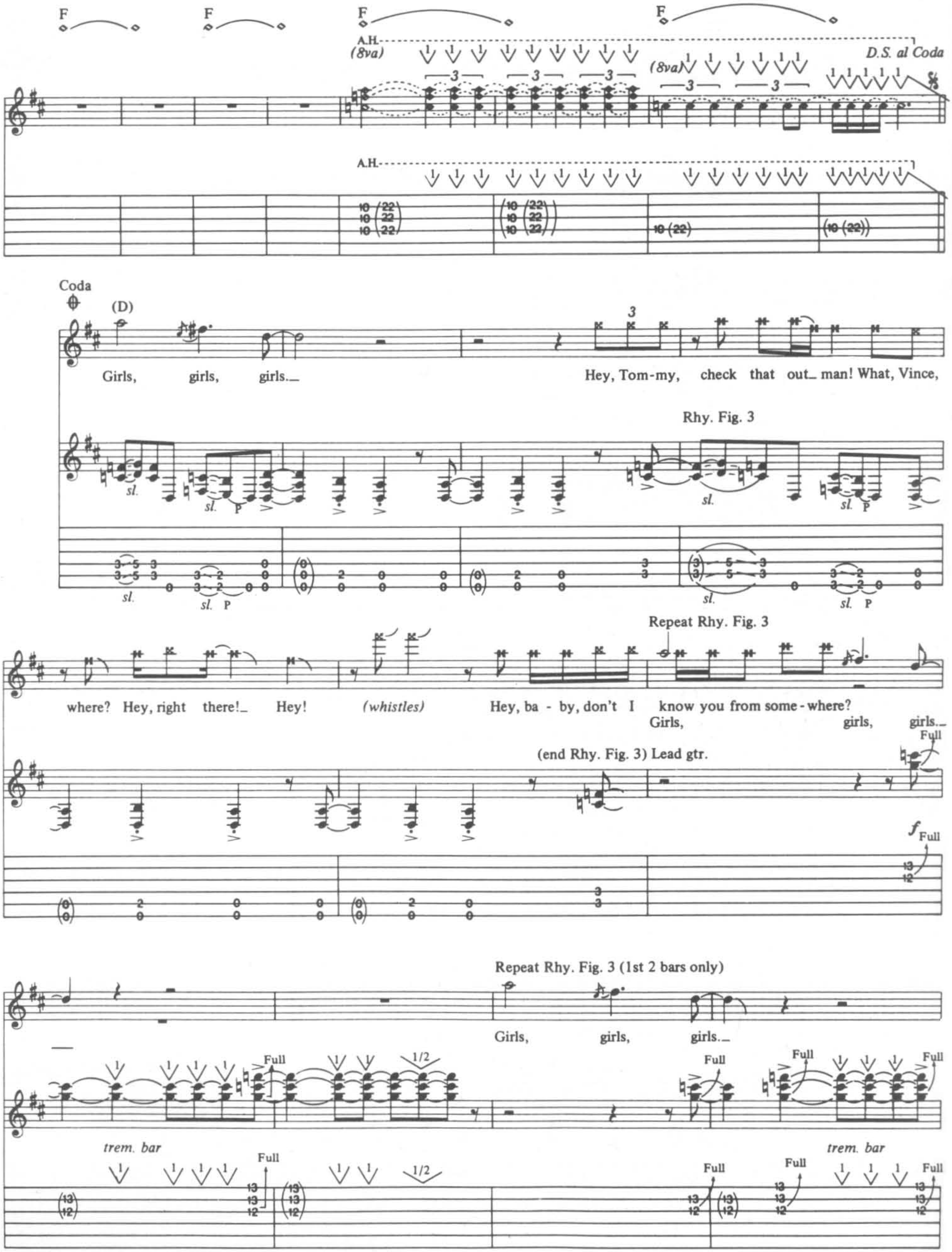
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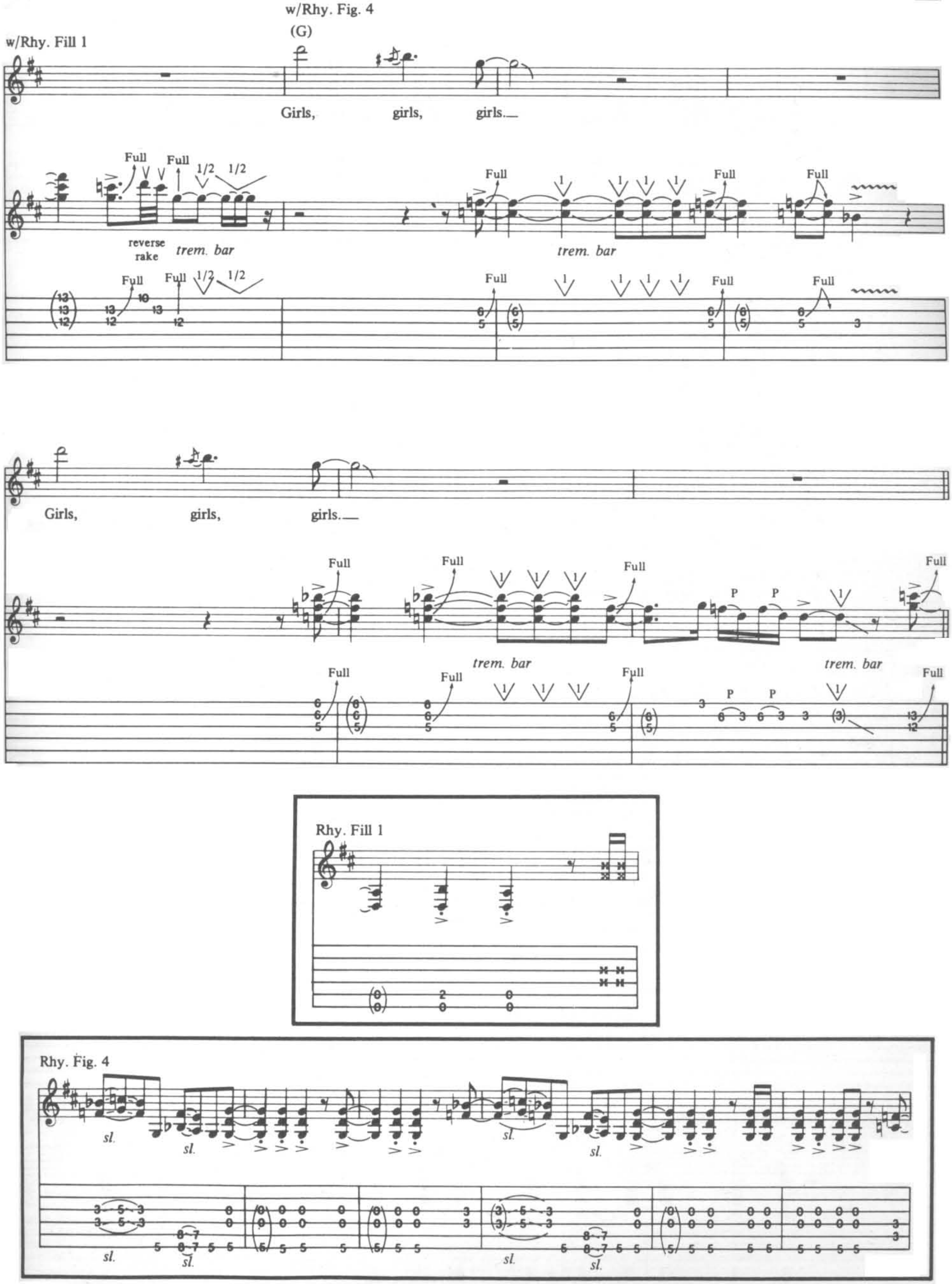



D
G
C
switch-blade knife. Hand - ful of grease and my hair feels right, but
mem-ber ro-mance. I got the pho - tos, a mén-age à trois,
trem. bar
G
N.C.
Chorus
N.C. (D)
what I need to make me tight are those girls, girls, girls.
must-a broke those French-ies' laws with those girls, girls, girls. B - b - bod-
end Rhy. Fig. 1
Rhy. Fig. 2
sl.
P
P.M.
Long legs and bur - gun - dy lips. Girls, girls, girls.
y - shop and the Mar - ble Arch. Girls, girls, girls.
(G)
To Coda
Danc - in' down on the Sun - set Strip.
Trop - i - can - a's where I lost my heart.
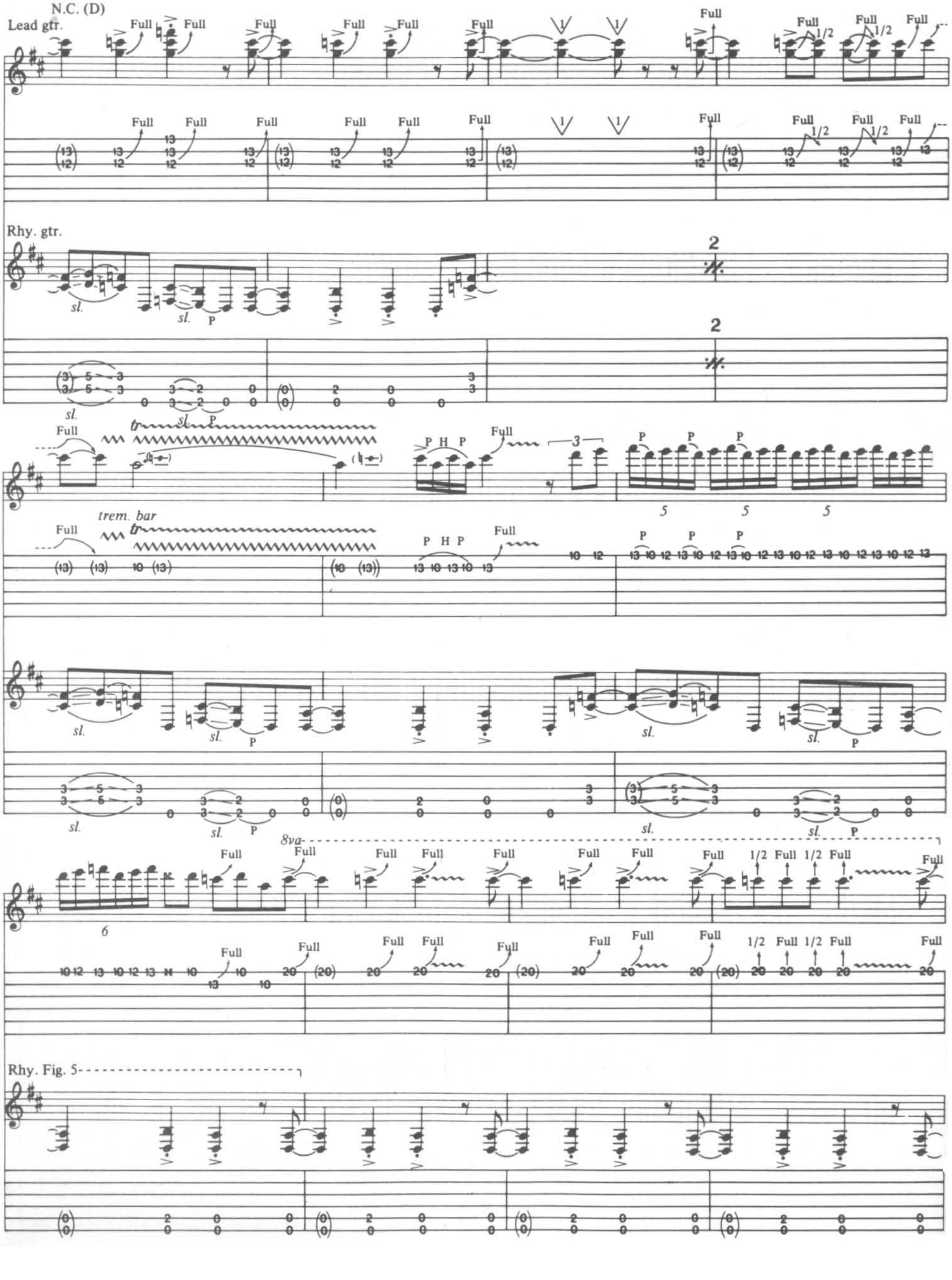

(D)
Girls, girls, girls.
Red lips, fin-ger-tips.
(end Rhy. Fig. 2)
P.M.
2nd Verse
Repeat Rhy. Fig. 1
G C5 G D
Trick or treat, sweet to eat on Hal-low-een and New Year's Eve.
G C G N.C.
Yan-kee girls, ya just can't be beat, but you're the best when you're off your feet.
Chorus
Repeat Rhy. Fig. 2 (1st 11 bars only)
N.C. (D)
Girls, girls, girls. At the Doll-house in Fort Lau-der-dale.
(G)
Girls, girls, girls. Rock-in' in At-lan-ta at
(D)
Tat-tle-tails. Girls, girls, girls. Rais-in' hell at the
Bridge
D5
Sev-enth Veil. Have you read the news in the So-ho Tri-bune? Ya know she
(cont. in slashes)
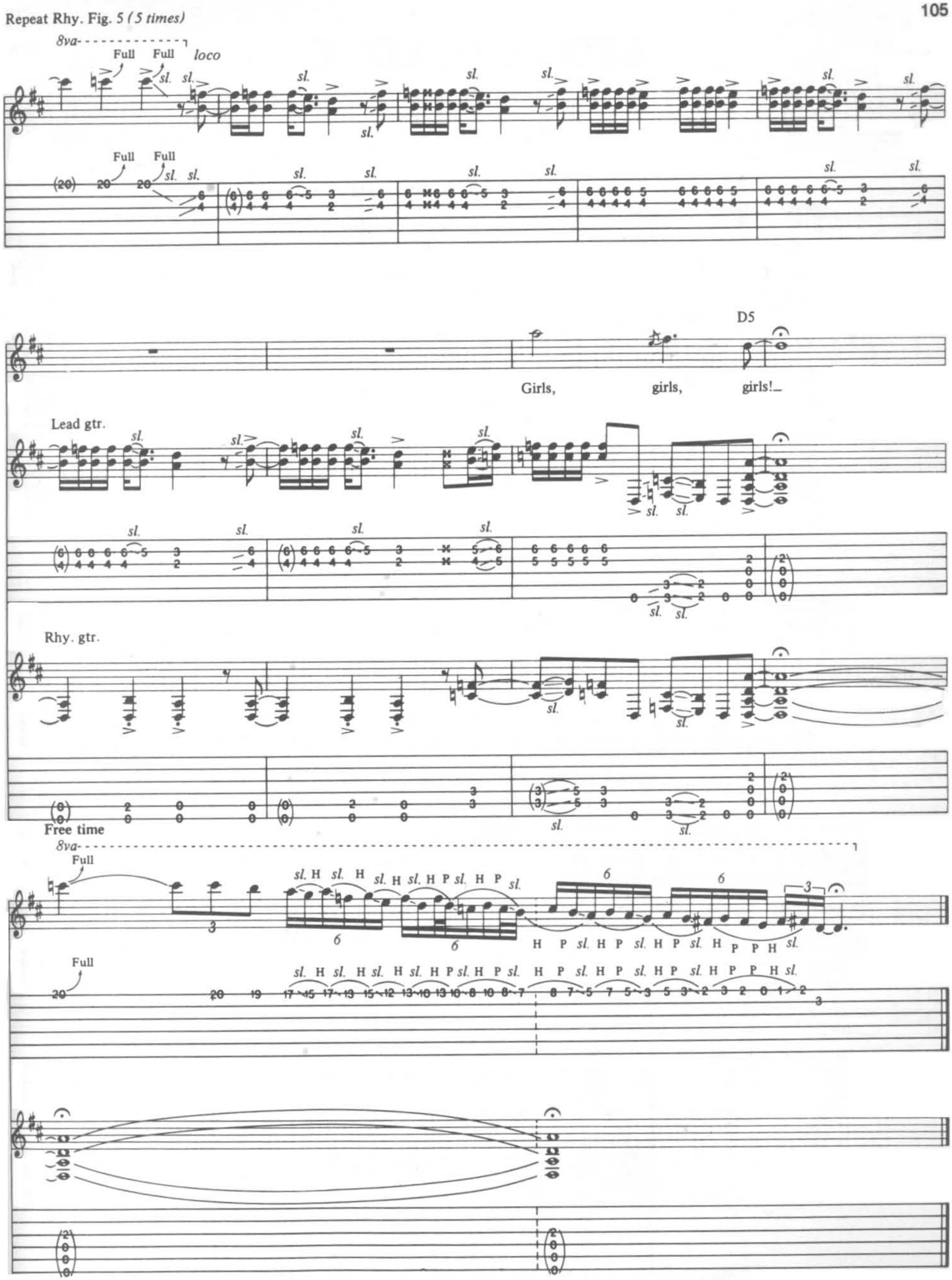

Rhy. gtr.
B5
A5
G
did_ me,_ well then she broke_ my heart._ I'm such a good, good
Lead gtr.
f
D5
boy, I just need a new toy. I tell ya what, girl,
(cont. in slashes)
mf
Rhy. gtr.
B5
A5
G
dance for me._ I'll keep you o - ver - em - ployed._ Just tell_ me a
Lead gtr.
f
D5
sto - ry,_ you know the one I mean._
(cont. in slashes)
mf


F
A.H.
(8va)
D.S. al Coda
Coda
(D)
Girls, girls, girls.
Hey, Tom-my, check that out man! What, Vince,
Rhy. Fig. 3
sl.
P
where? Hey, right there! Hey! (whistles) Hey, ba - by, don't I know you from some-where?
Repeat Rhy. Fig. 3
Girls, girls, girls.
(end Rhy. Fig. 3) Lead gtr.
Full
Repeat Rhy. Fig. 3 (1st 2 bars only)
Girls, girls, girls.
trem. bar
1/2


w/Rhy. Fill 1
w/Rhy. Fig. 4
(G)
Girls, girls, girls.
Full
1/2
reverse rake
trem. bar
Girls, girls, girls.
P
Rhy. Fill 1
Rhy. Fig. 4
sl.
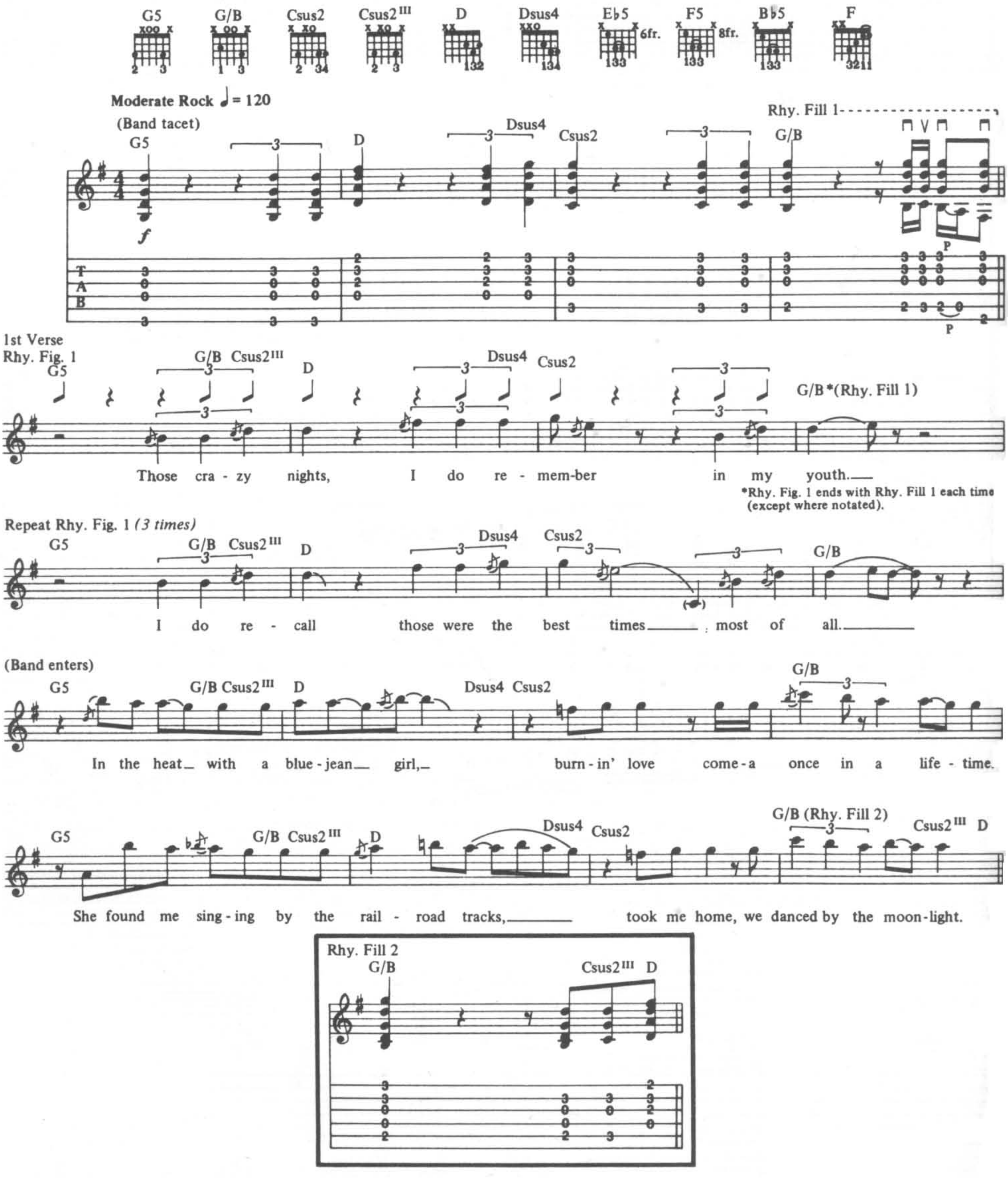
Guitar solo

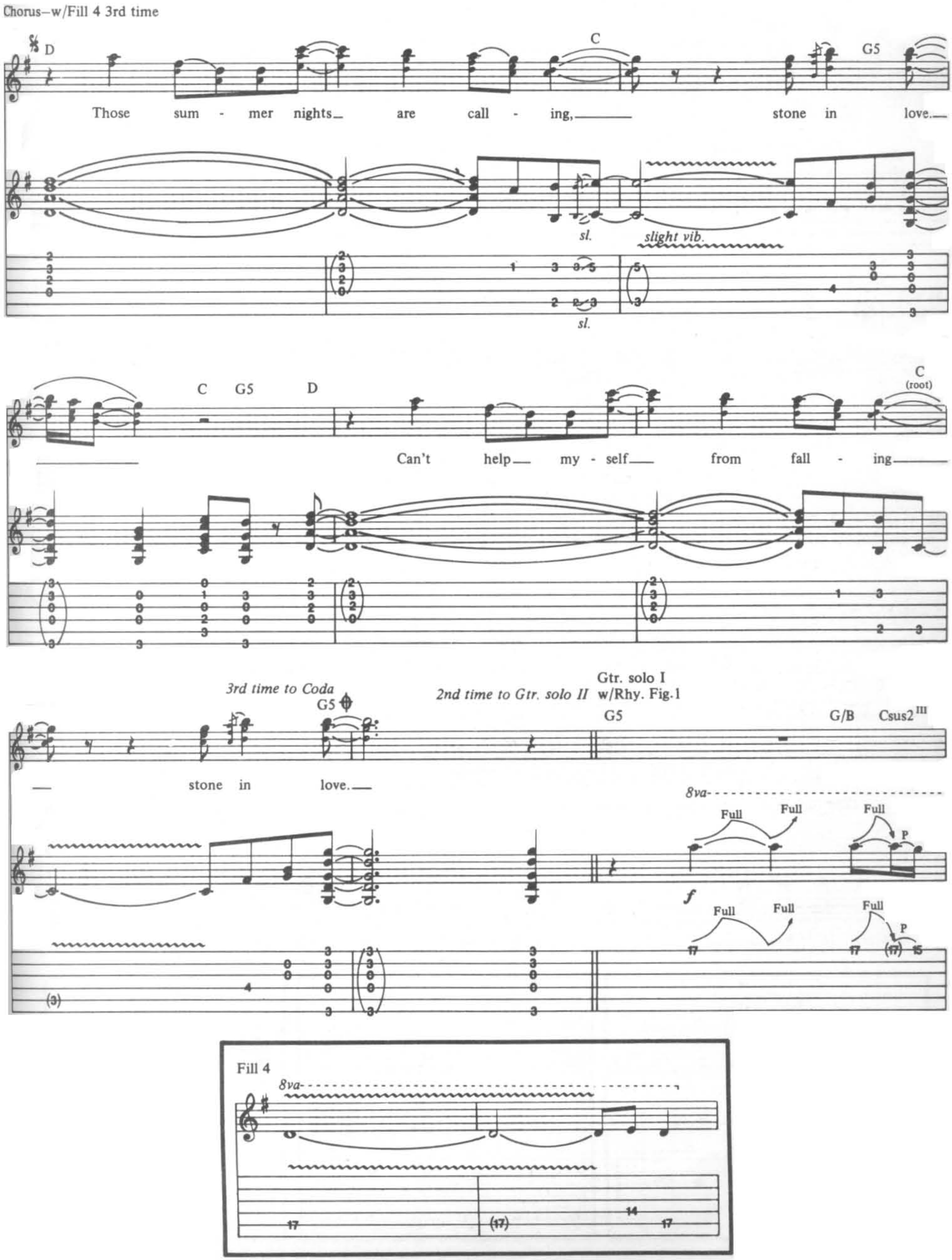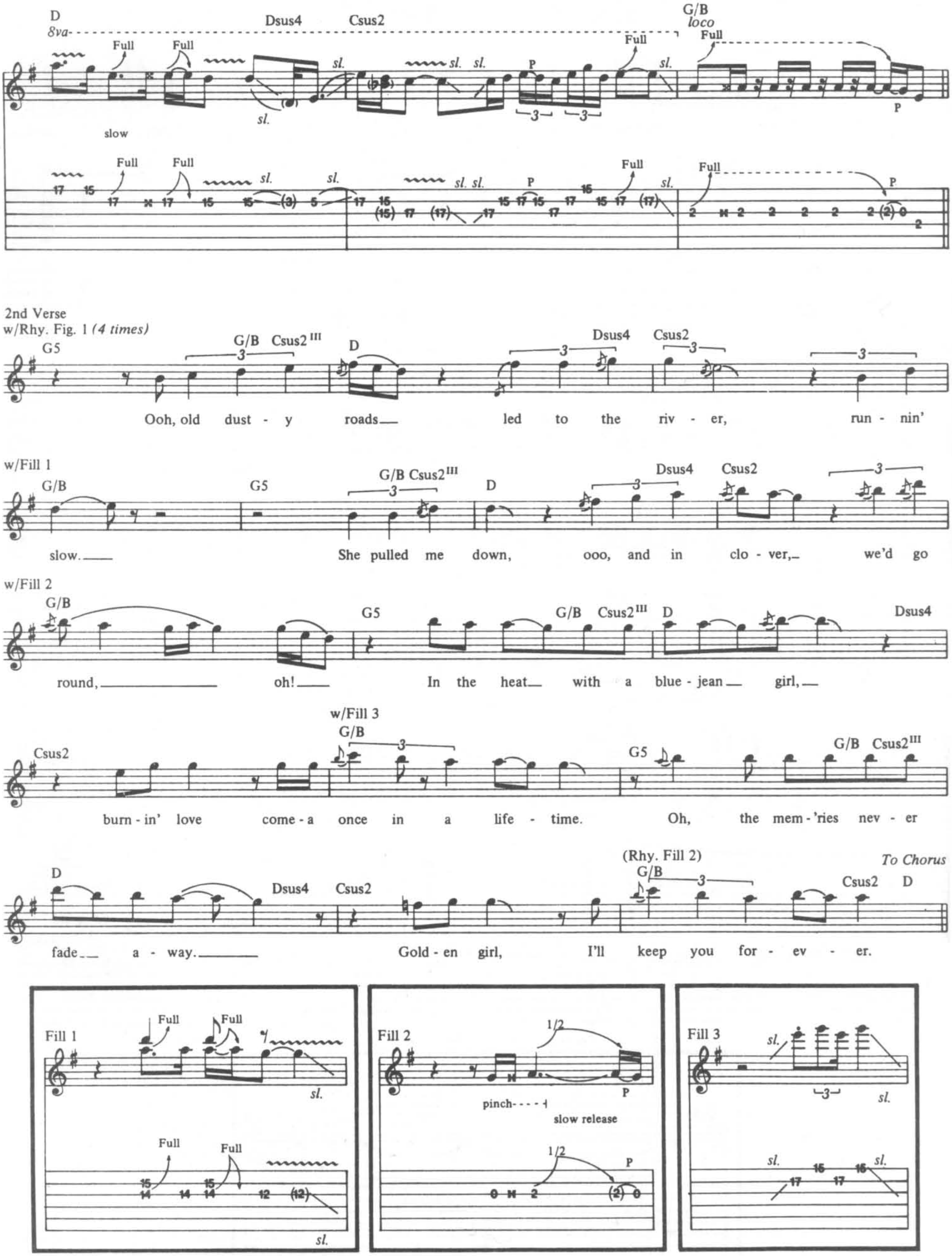



Repeat Rhy. Fig. 5 (5 times)
8va
Full
Full
loco
sl.
D5
Girls,
girls,
girls!
Lead gtr.
Rhy. gtr.
Free time
H
P
6
3

STONE IN LOVE
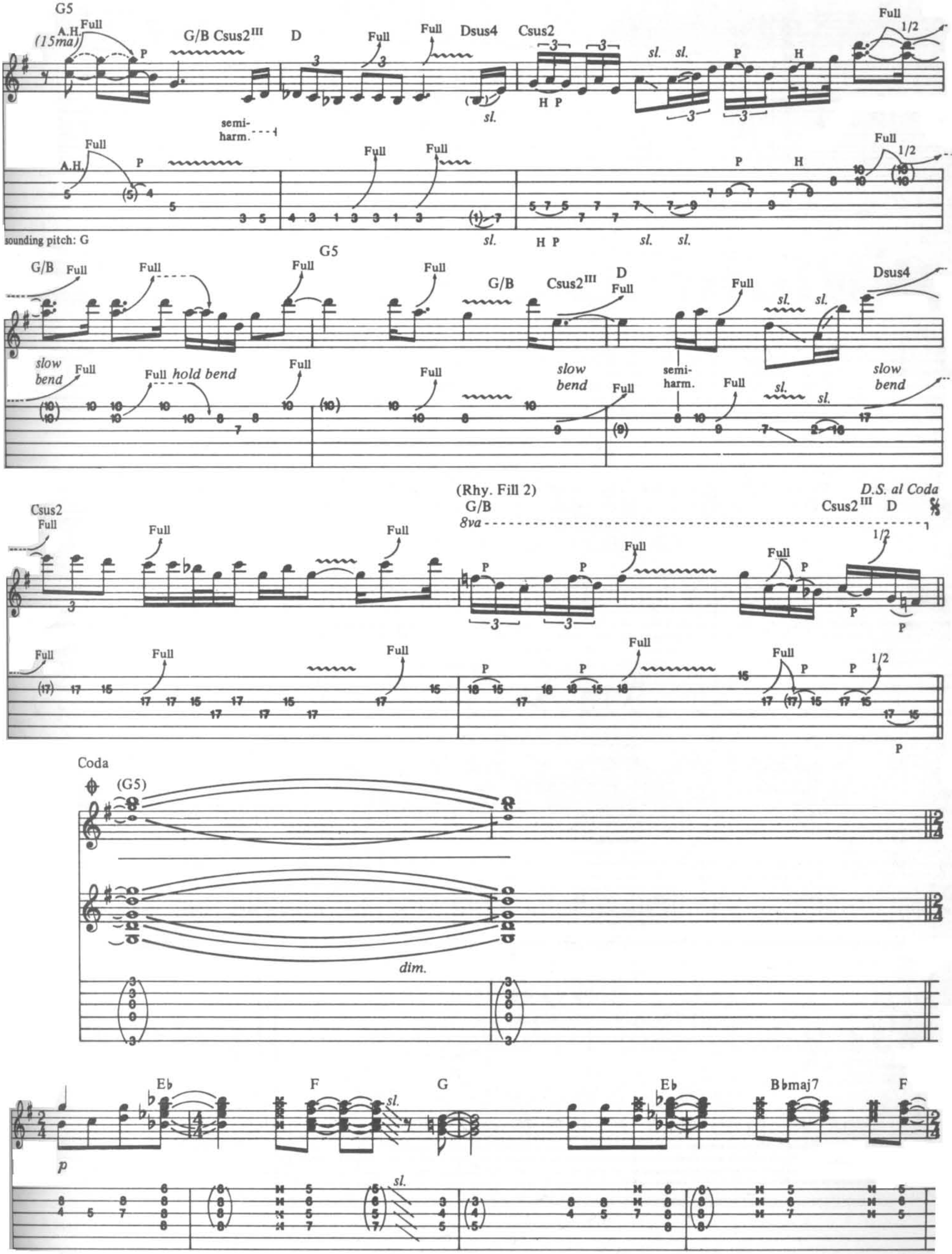
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STEVE PERRY, NEAL SCHON
and JONATHAN CAIN
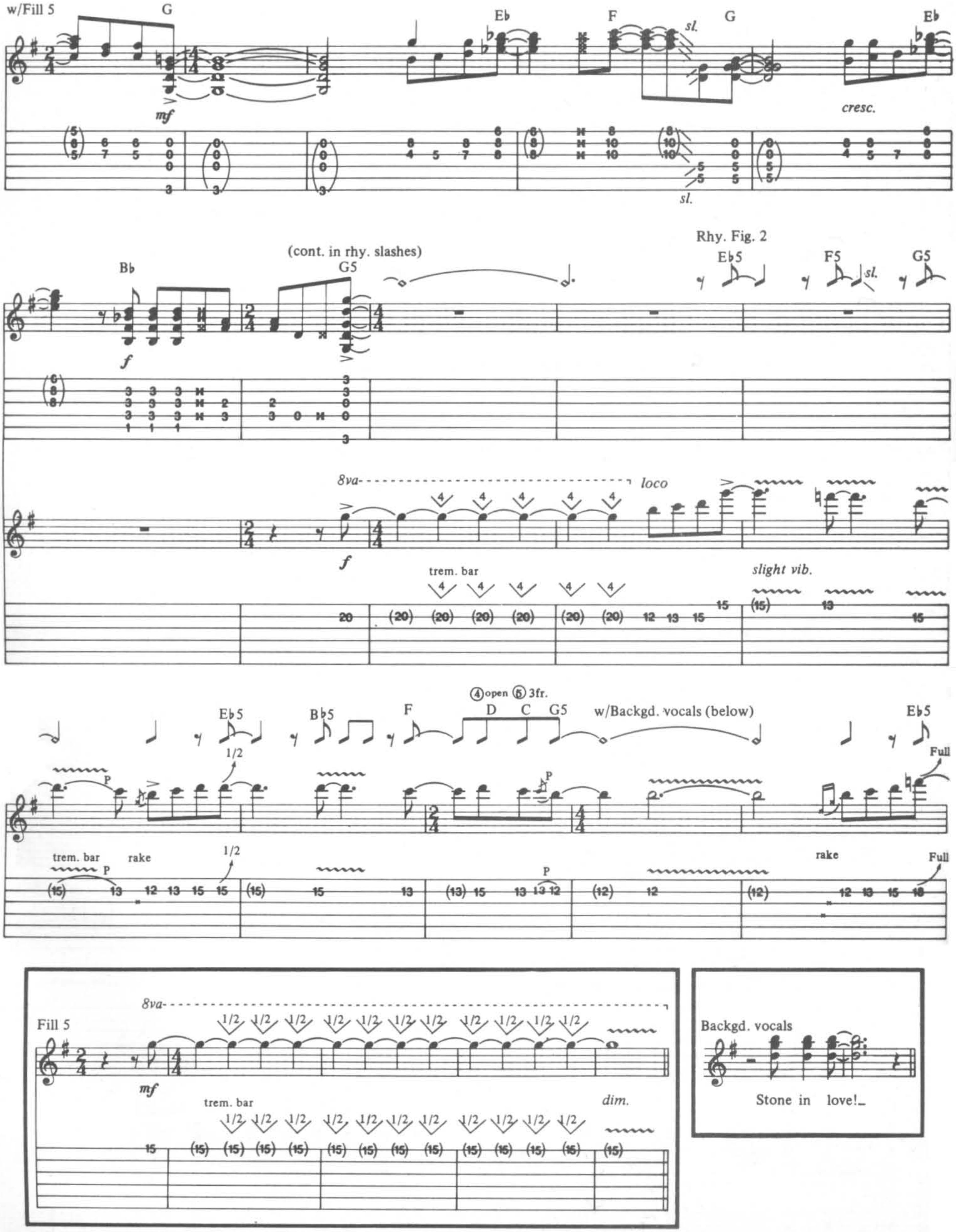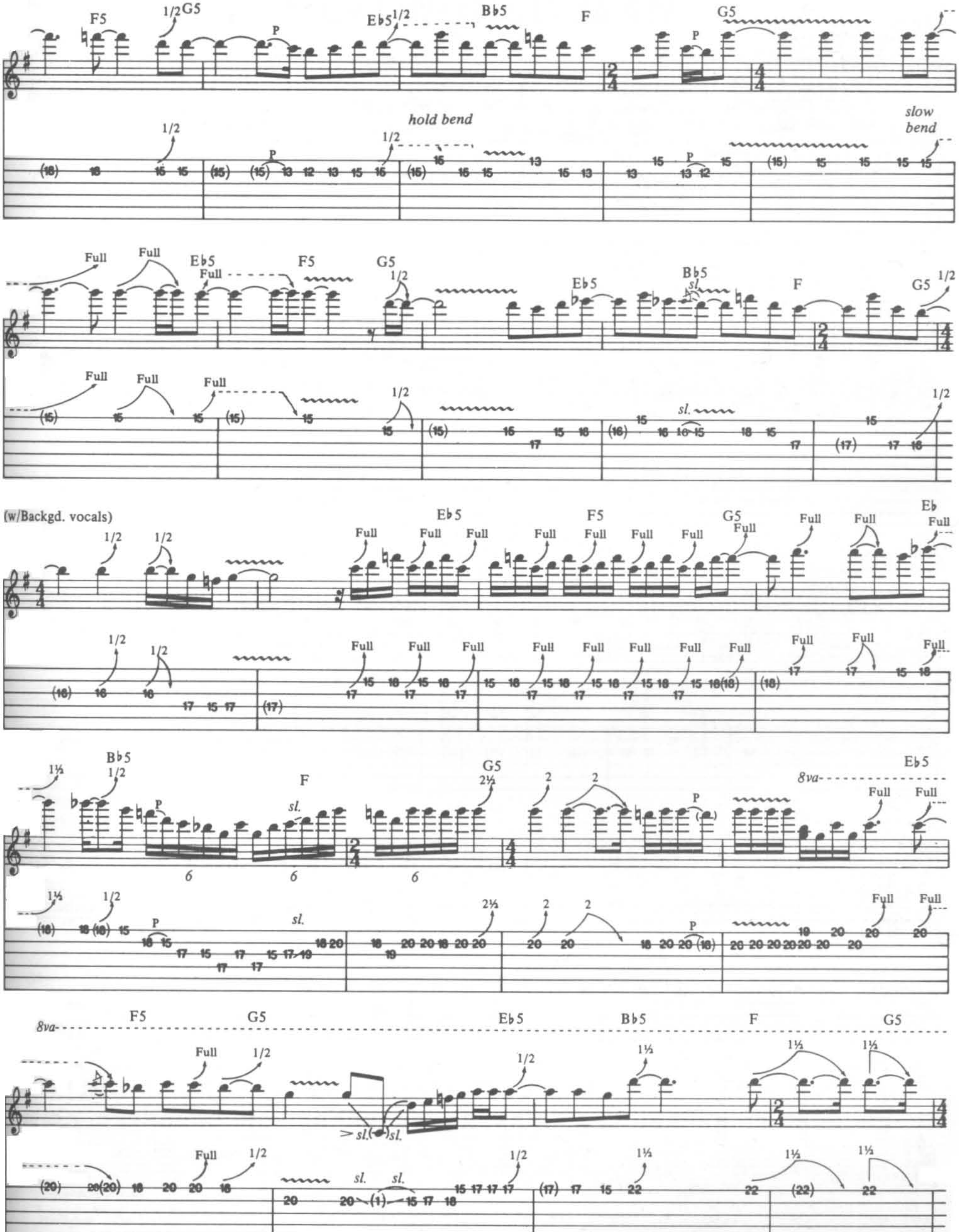



Chorus–w/Fill 4 3rd time
D
C
G5
Those sum - mer nights_ are call - ing,_____ stone in love._
sl.
slight vib.
C G5 D
C (root)
Can't help_ my - self_ from fall - ing_____
3rd time to Coda
G5
2nd time to Gtr. solo II
Gtr. solo I w/Rhy. Fig.1
G5
G/B
Csus2 III
_ stone in love._
8va
Full
P
f
Fill 4
8va
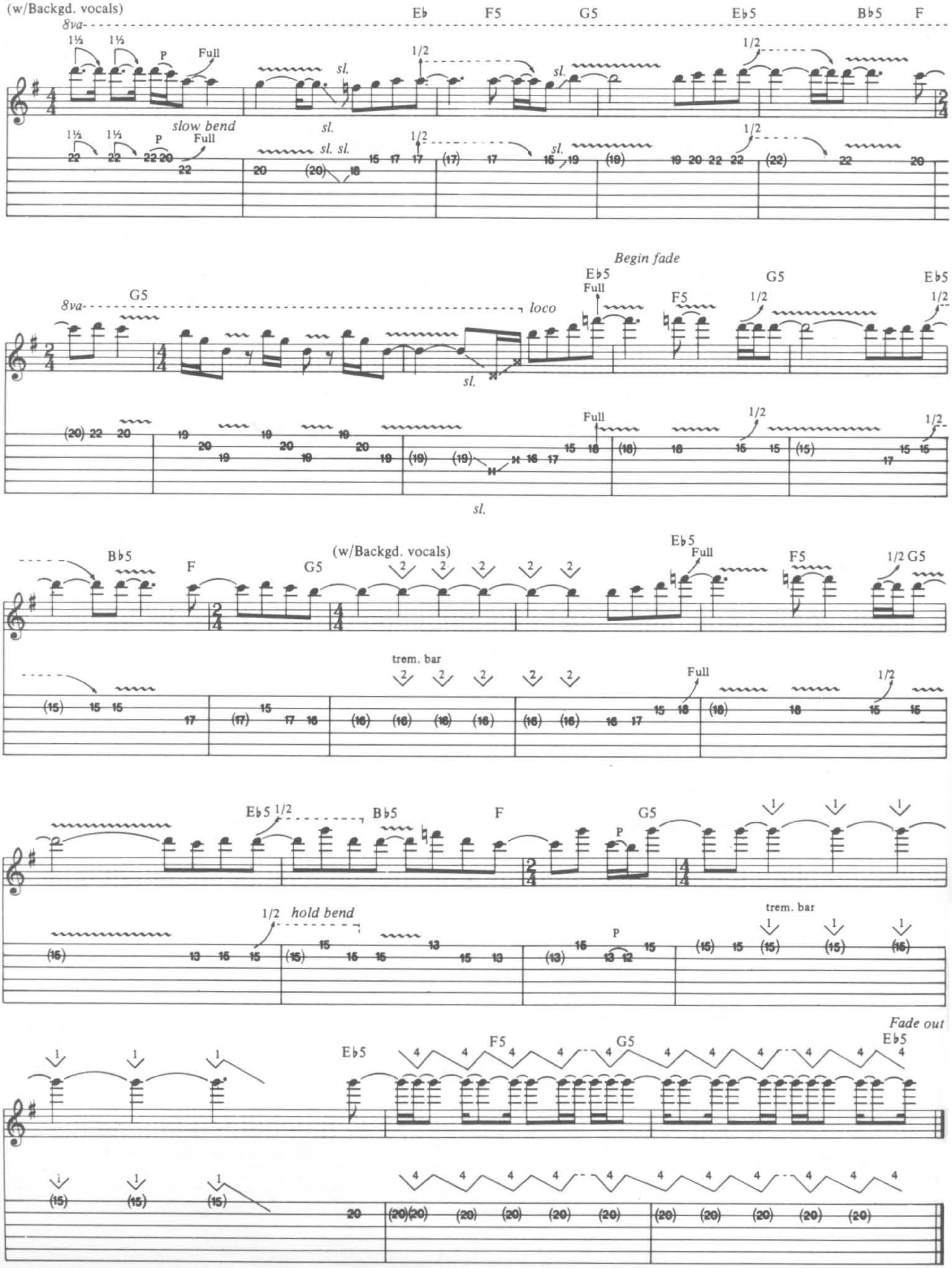

D
8va
Dsus4
Csus2
G/B
loco
Full
sl.
P
slow
2nd Verse
w/Rhy. Fig. 1 (4 times)
G5
G/B Csus2III
Ooh, old dust - y roads led to the riv - er, run - nin'
w/Fill 1
slow. She pulled me down, ooo, and in clo - ver, we'd go
w/Fill 2
round, oh! In the heat with a blue - jean girl,
w/Fill 3
burn - in' love come - a once in a life - time. Oh, the mem - 'ries nev - er
(Rhy. Fill 2)
To Chorus
fade a - way. Gold - en girl, I'll keep you for - ev - er.
Fill 1
Fill 2
1/2
pinch
slow release
Fill 3

Guitar solo II
Repeat Rhy. Fig. 1 *(2 times)*




w/Fill 5
G
Eb
F
G
Eb
mf
cresc.
sl.
Bb
(cont. in rhy. slashes)
G5
Rhy. Fig. 2
Eb5
F5
G5
f
8va
loco
trem. bar
slight vib.
rake
Bb5
④open ⑤3fr.
D
C
w/Backgd. vocals (below)
Full
Fill 5
dim.
Backgd. vocals
Stone in love!
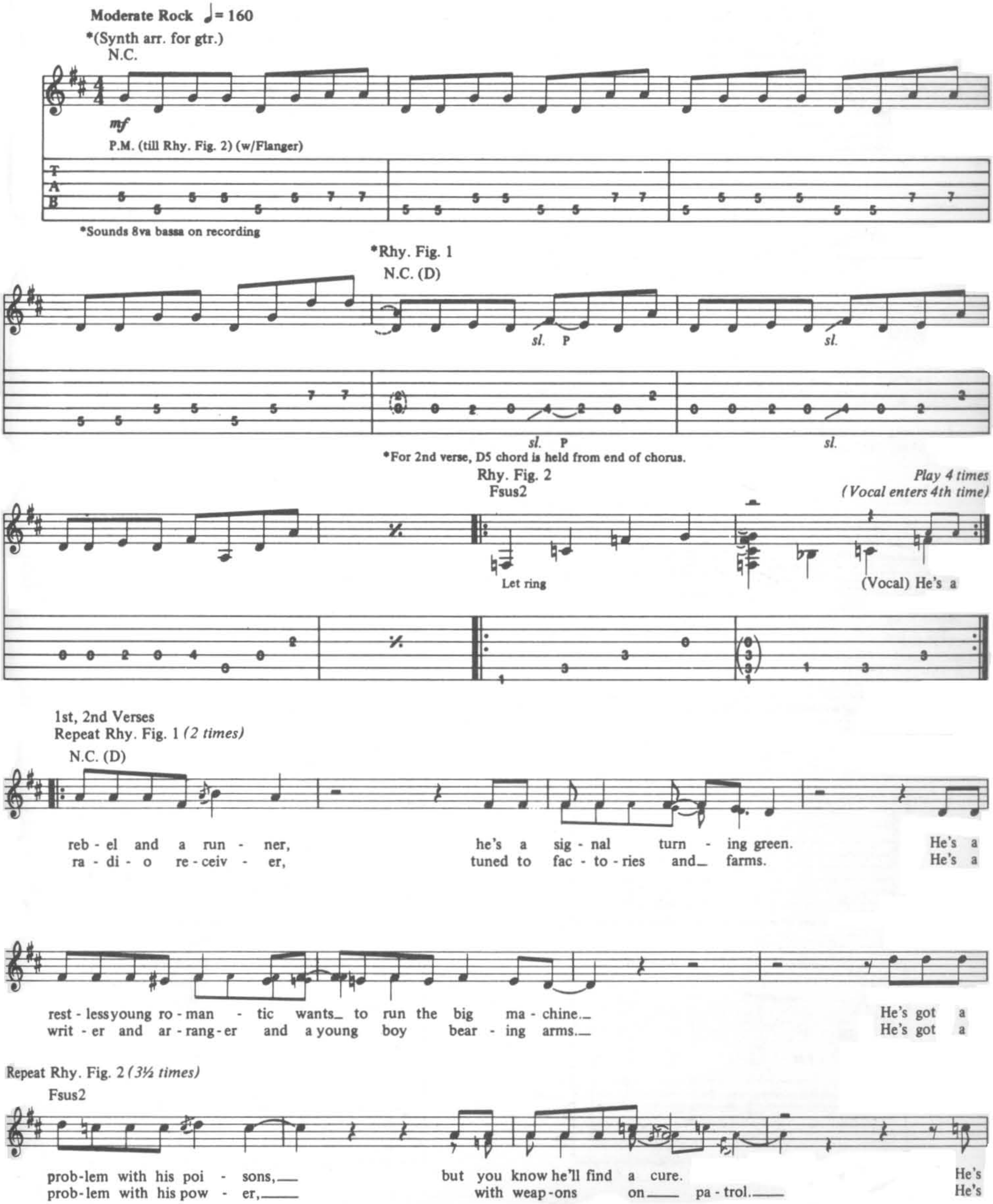

hold bend
slow bend
(w/Backgd. vocals)
8va
F5 G5 Eb5 Bb5 F
Full
1/2
sl.
P
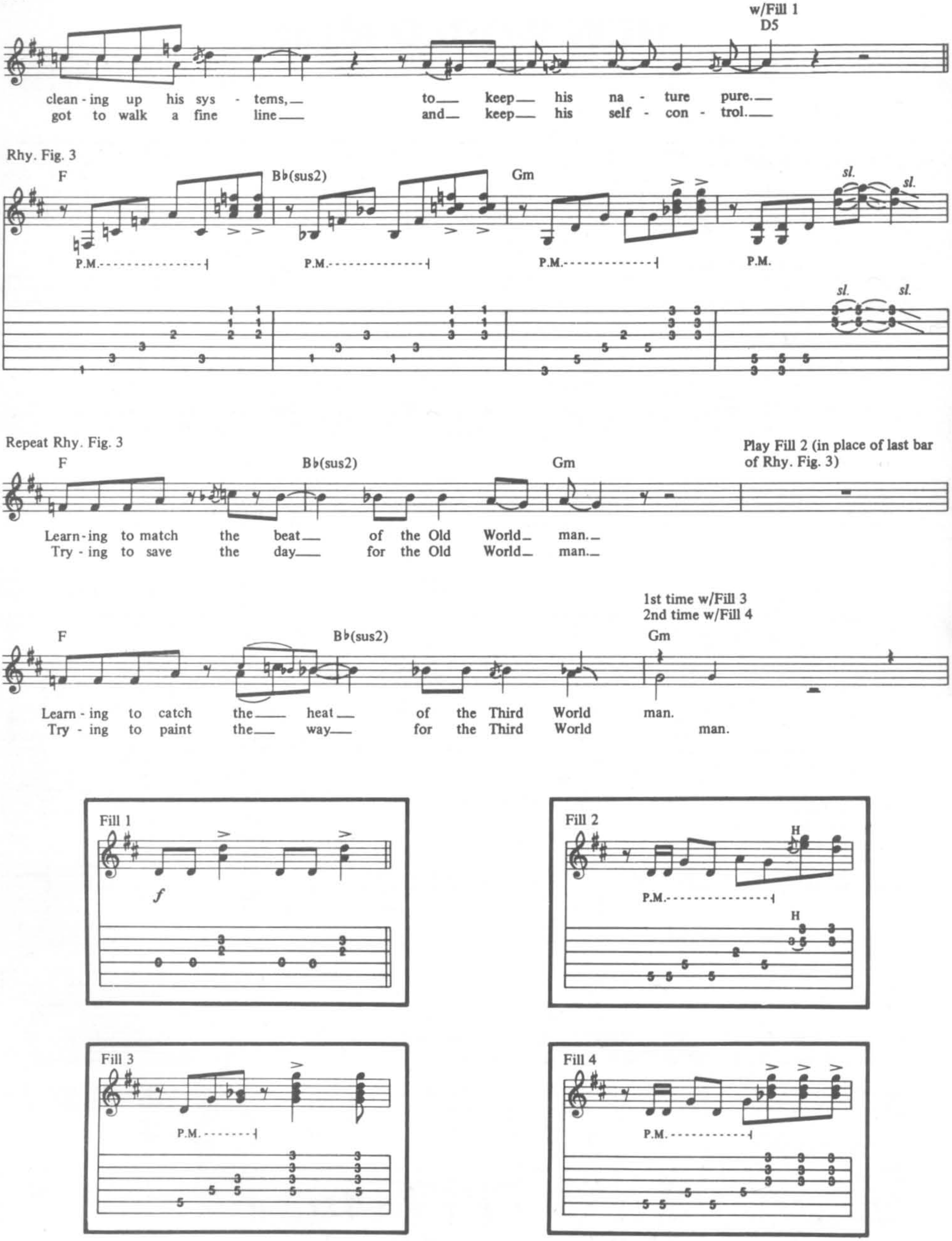

(w/Backgd. vocals)
8va
Eb
F5
G5
Eb5
Bb5
F
slow bend
Full
sl.
Begin fade
loco
Eb5
F5
G5
Bb5
F
G5
(w/Backgd. vocals)
trem. bar
Eb5
Bb5
F
G5
hold bend
trem. bar
Fade out
Eb5
F5
G5
Eb5
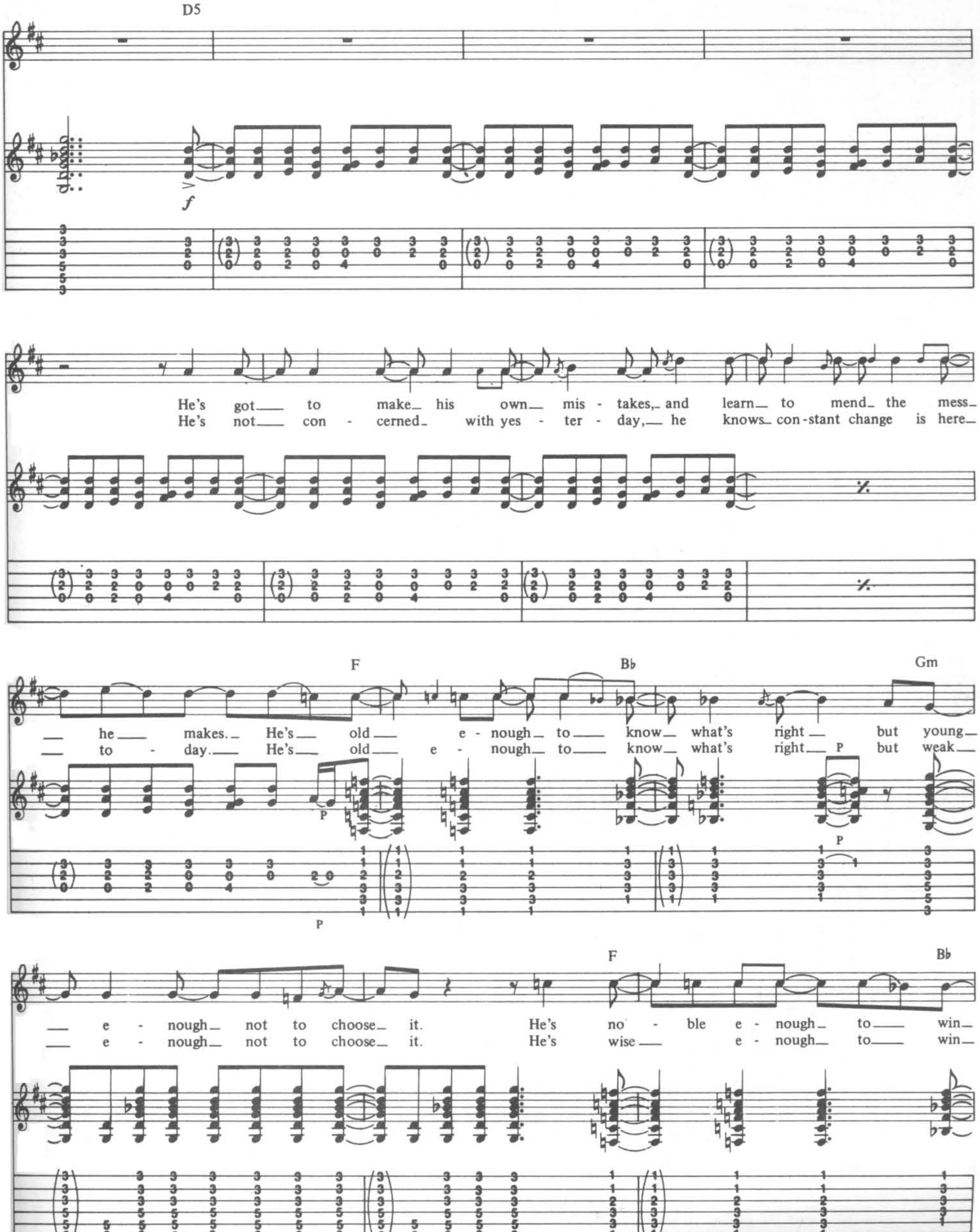
NEW WORLD MAN
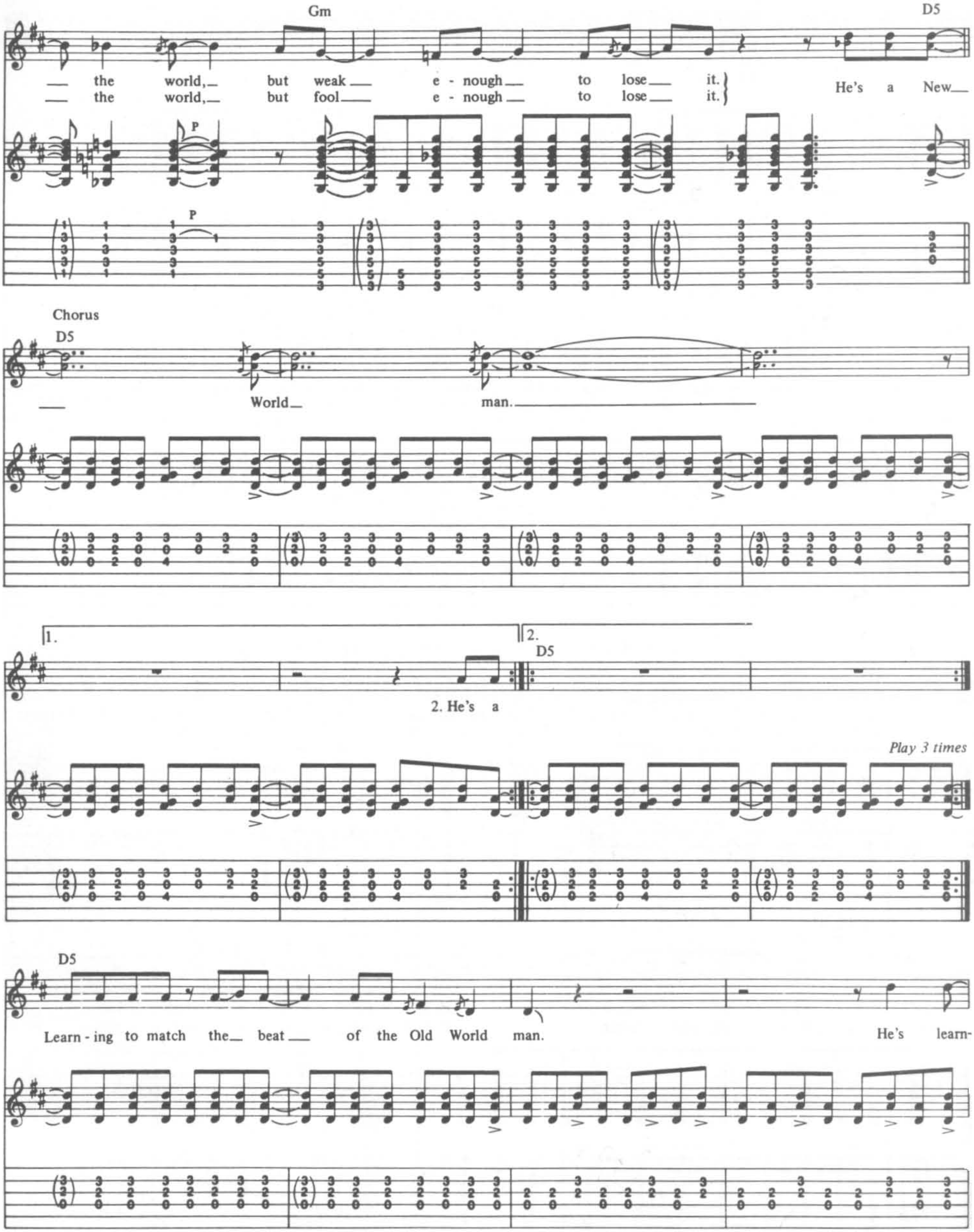
Words by
NEAL PEART
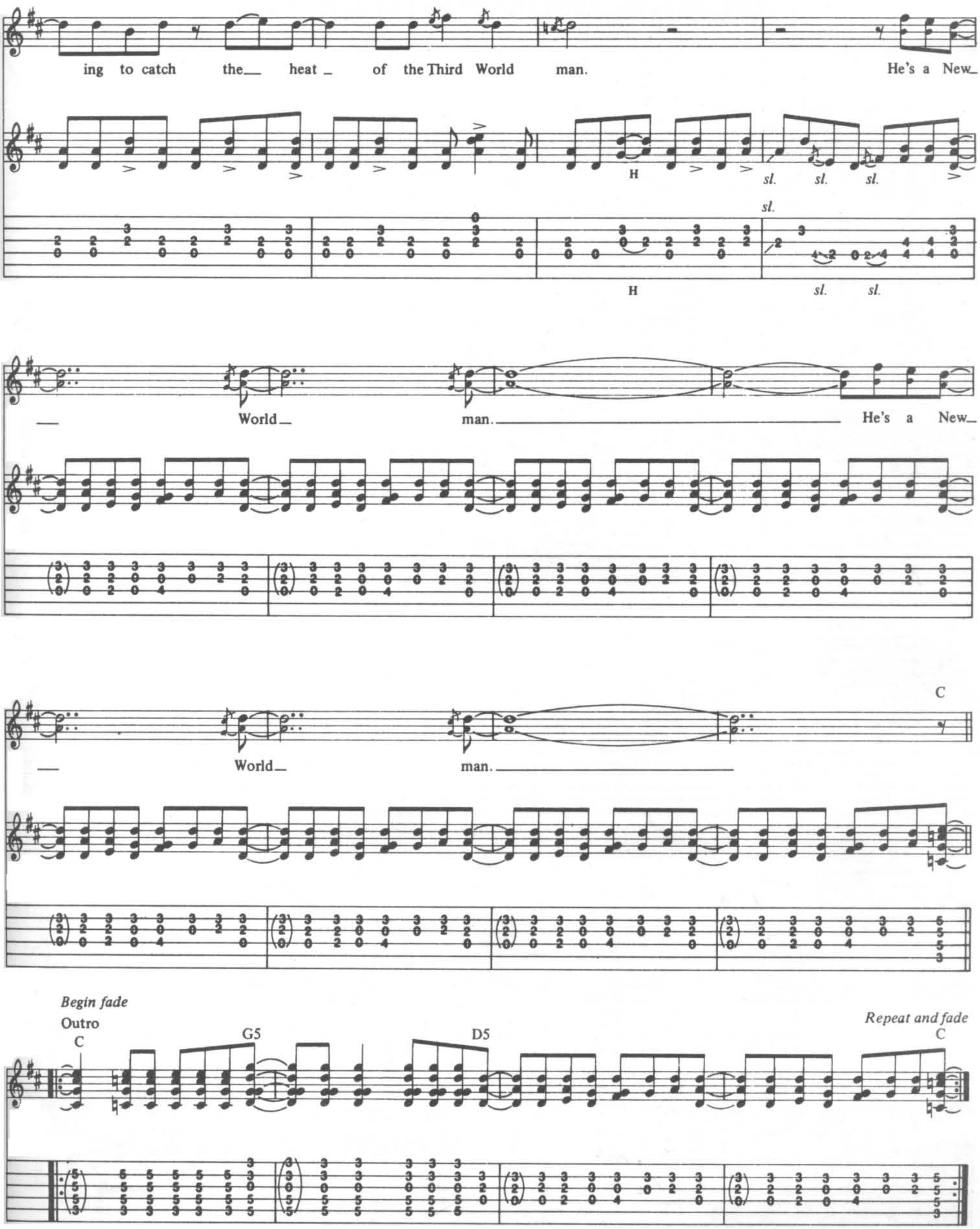
Music by
GEDDY LEE and ALEX LIFESON




w/Fill 1
D5
clean - ing up his sys - tems, to keep his na - ture pure.
got to walk a fine line and keep his self - con - trol.
Rhy. Fig. 3
F
B♭(sus2)
Gm
P.M.
sl.
Repeat Rhy. Fig. 3
Play Fill 2 (in place of last bar of Rhy. Fig. 3)
Learn - ing to match the beat of the Old World man.
Try - ing to save the day for the Old World man.
1st time w/Fill 3
2nd time w/Fill 4
Learn - ing to catch the heat of the Third World man.
Try - ing to paint the way for the Third World man.
Fill 1
f
Fill 2
H
Fill 3
Fill 4
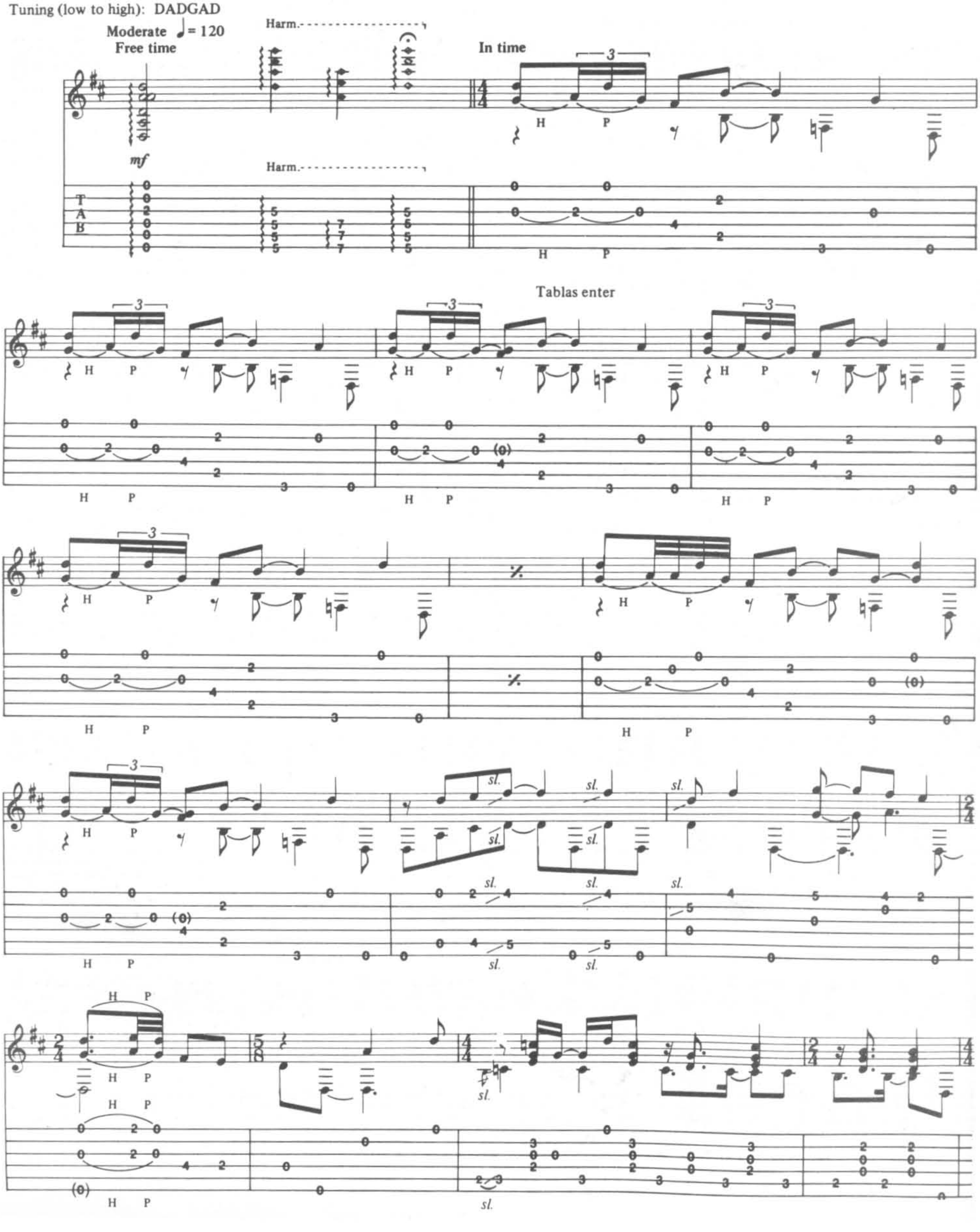

D5
f
He's got to make his own mis - takes, and learn to mend the mess
He's not con - cerned with yes - ter - day, he knows con-stant change is here
he makes. He's old e - nough to know what's right but young
to - day. He's old e - nough to know what's right but weak
F
Bb
Gm
P
e - nough not to choose it. He's no - ble e - nough to win
e - nough not to choose it. He's wise e - nough to win
F
Bb
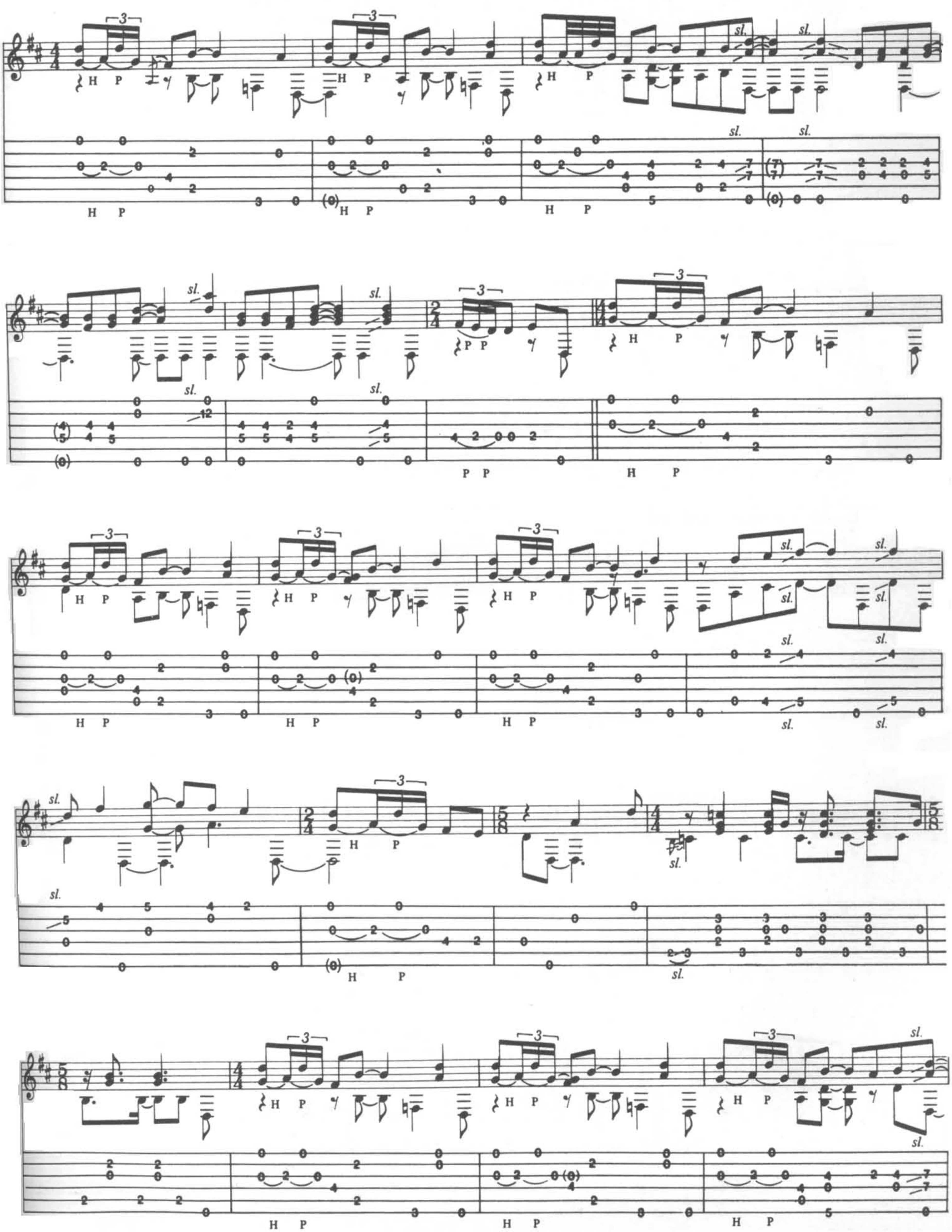

Gm
D5
— the world, — but weak — e - nough — to lose — it.
— the world, — but fool — e - nough — to lose — it.
He's a New —
Chorus
D5
— World — man. —
1.
2.
D5
2. He's a
Play 3 times
D5
Learn - ing to match the — beat — of the Old World man.
He's learn-
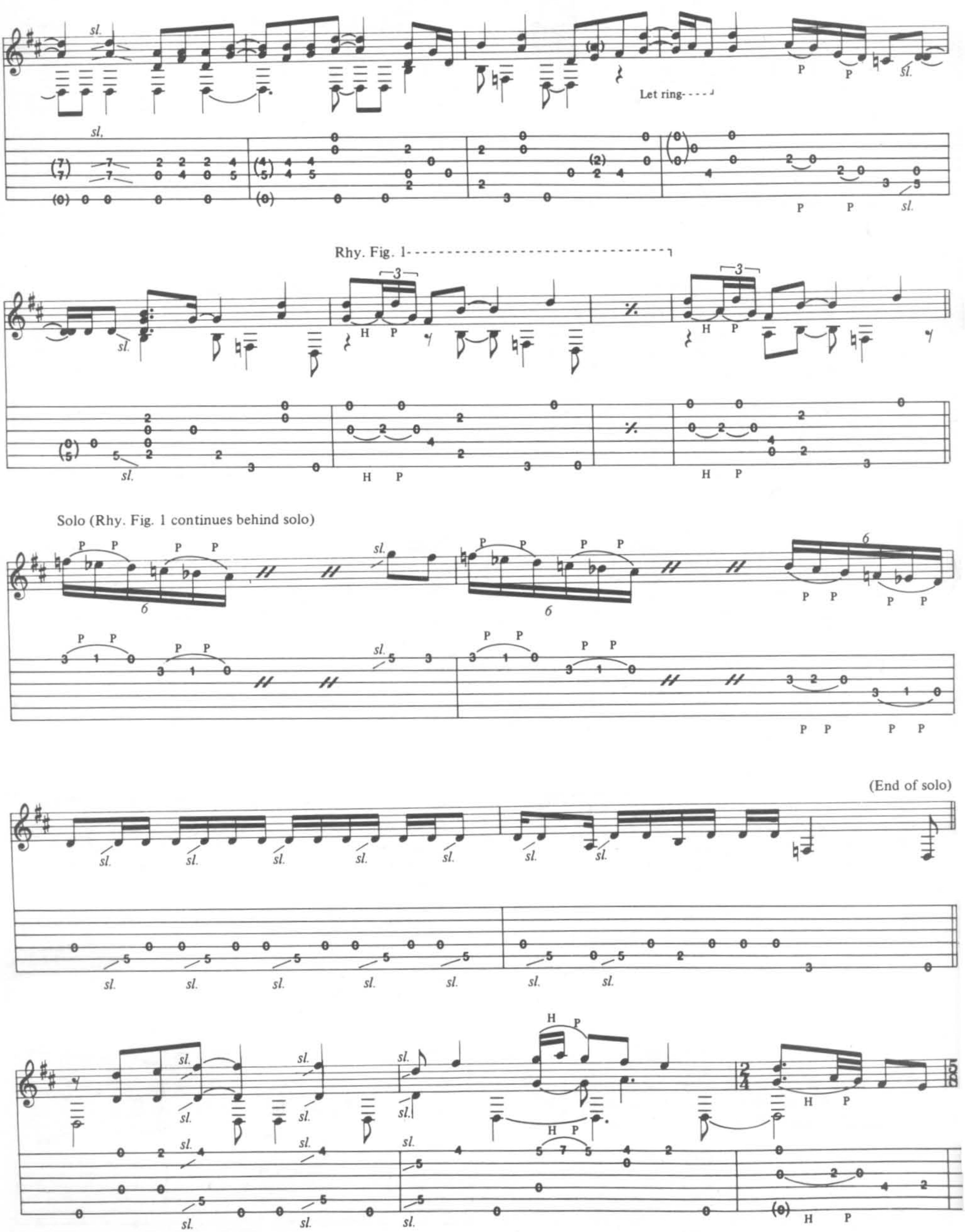

ing to catch the heat of the Third World man.
He's a New
World man.
He's a New
World man.
C
Begin fade
Outro
C
G5
D5
Repeat and fade
C
H
sl.
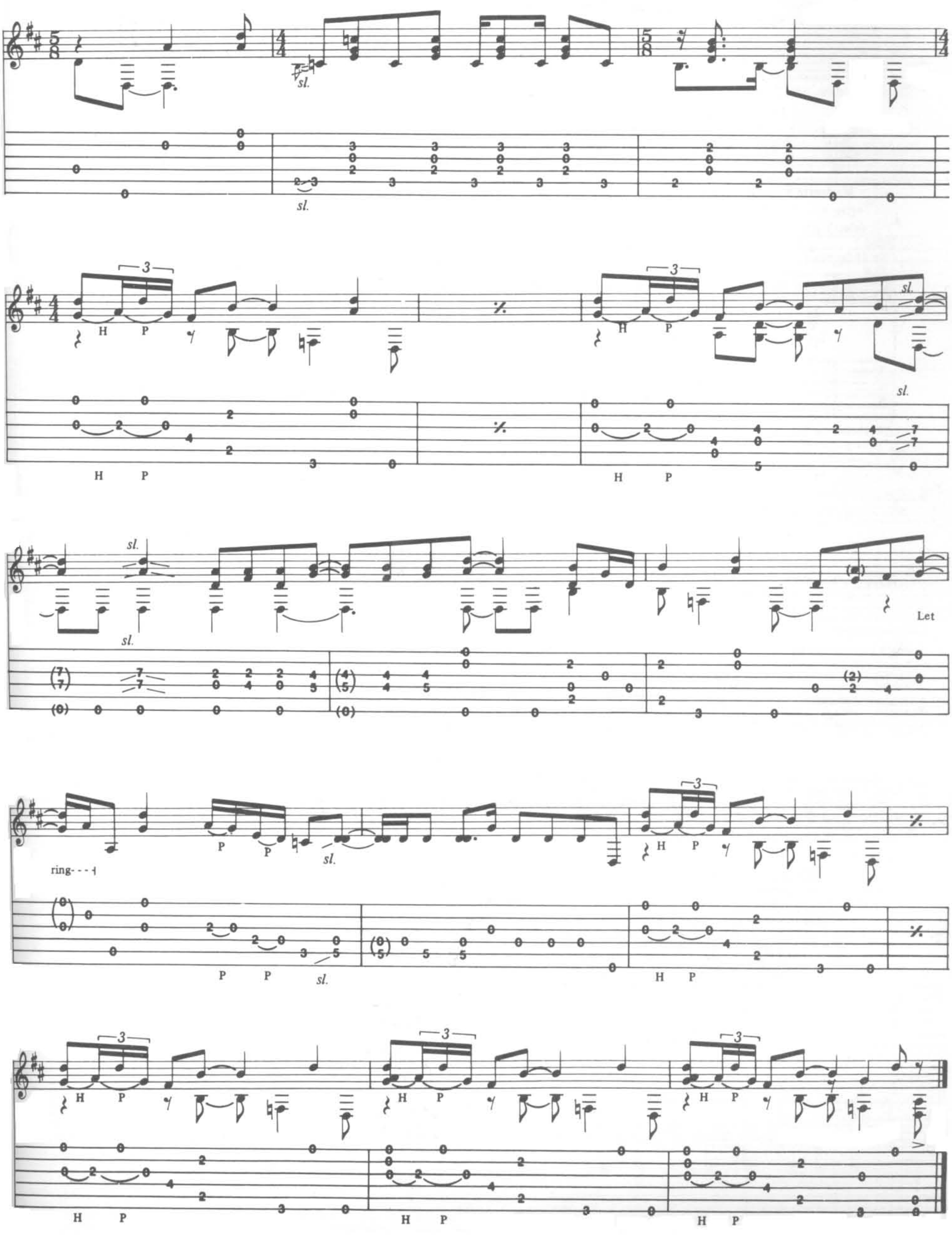
BLACK MOUNTAIN SIDE

Music by
JIMMY PAGE
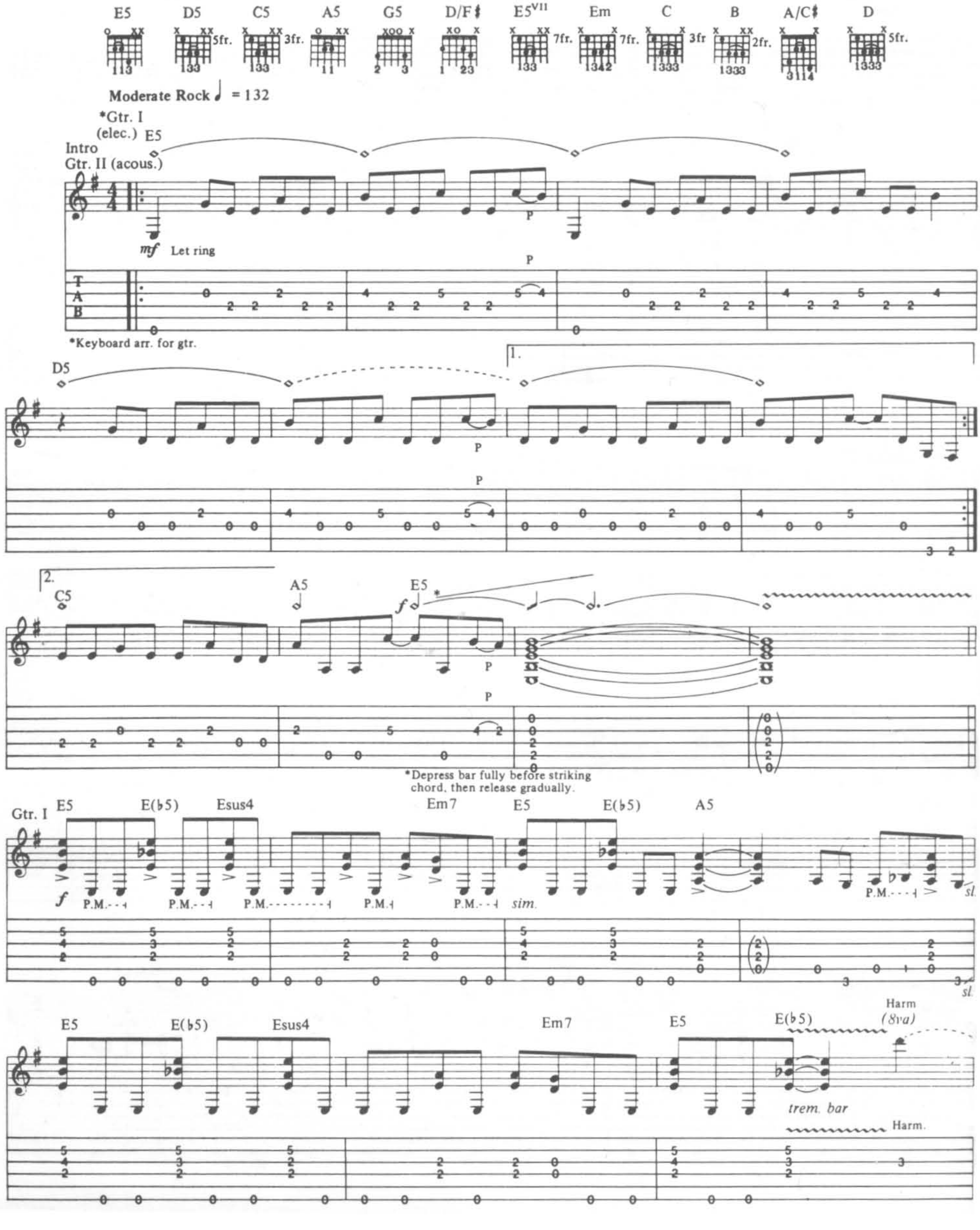



H P
sl.
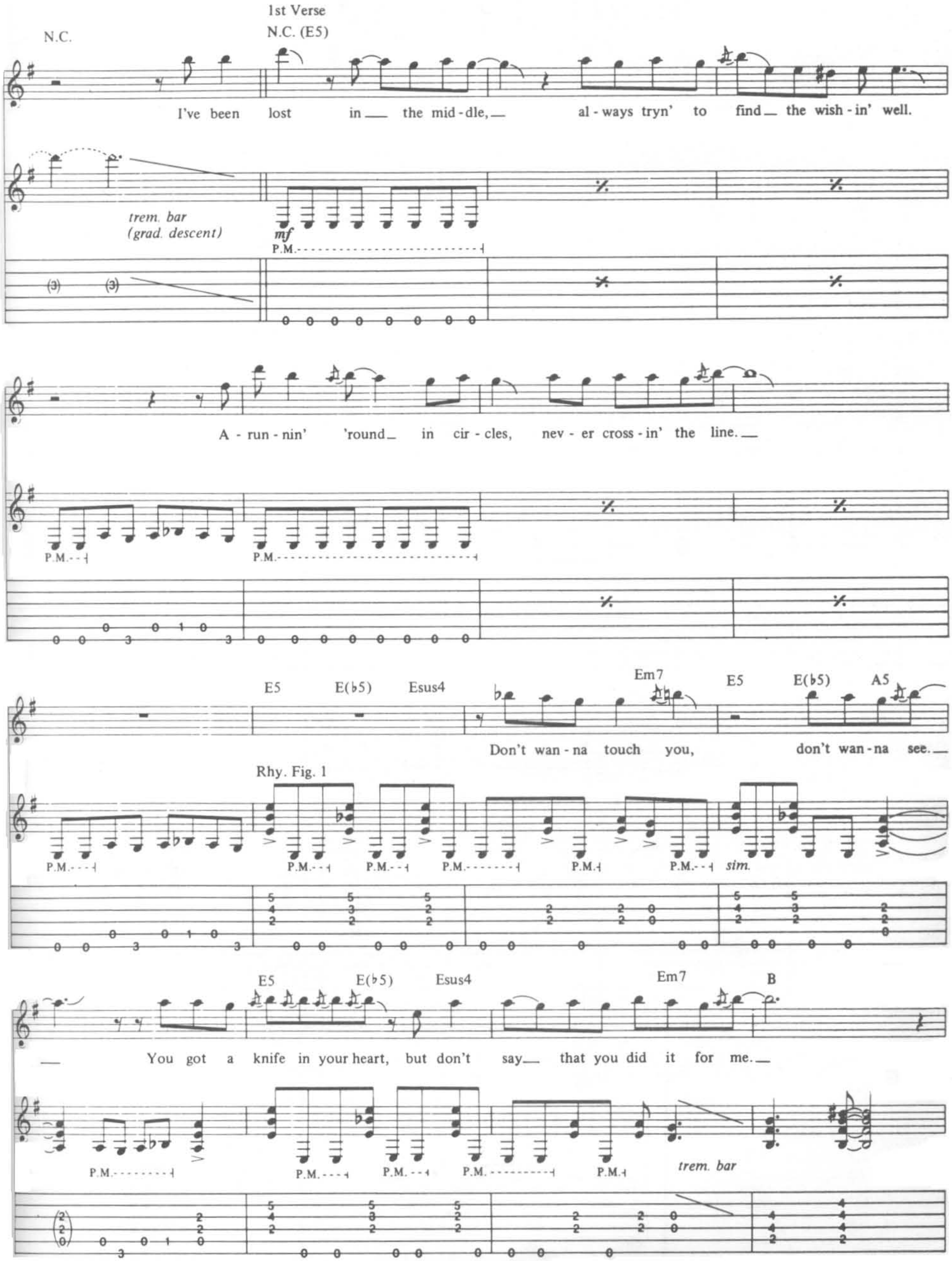

Let ring
Rhy. Fig. 1
Solo (Rhy. Fig. 1 continues behind solo)
(End of solo)
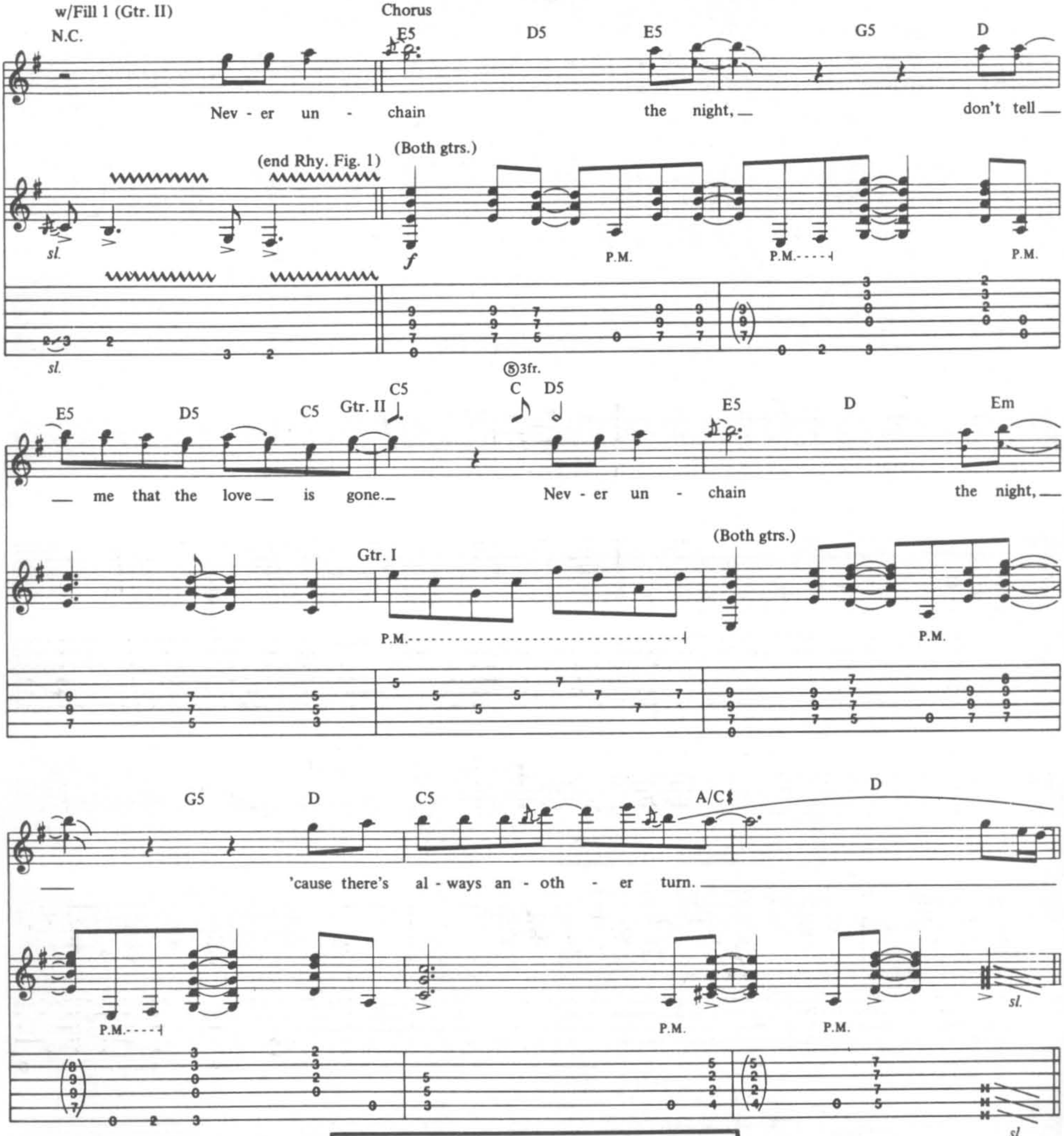

sl.
H
P
3
Let
ring

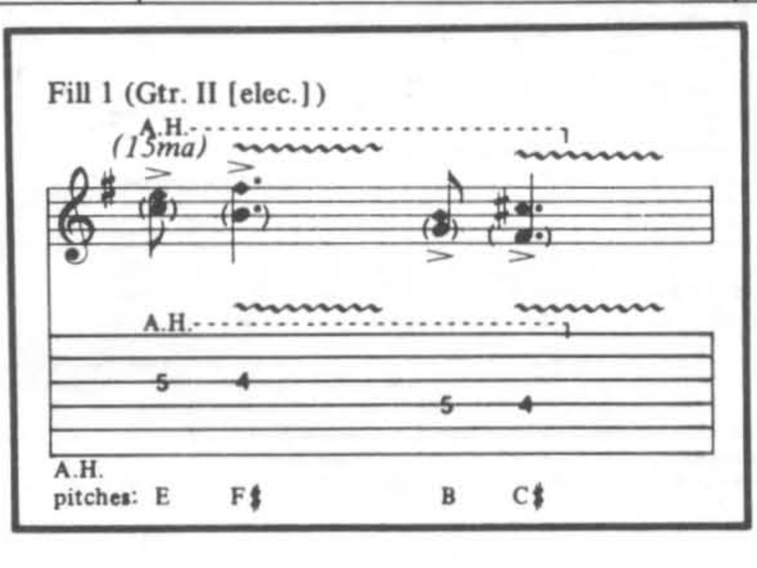
UNCHAIN THE NIGHT
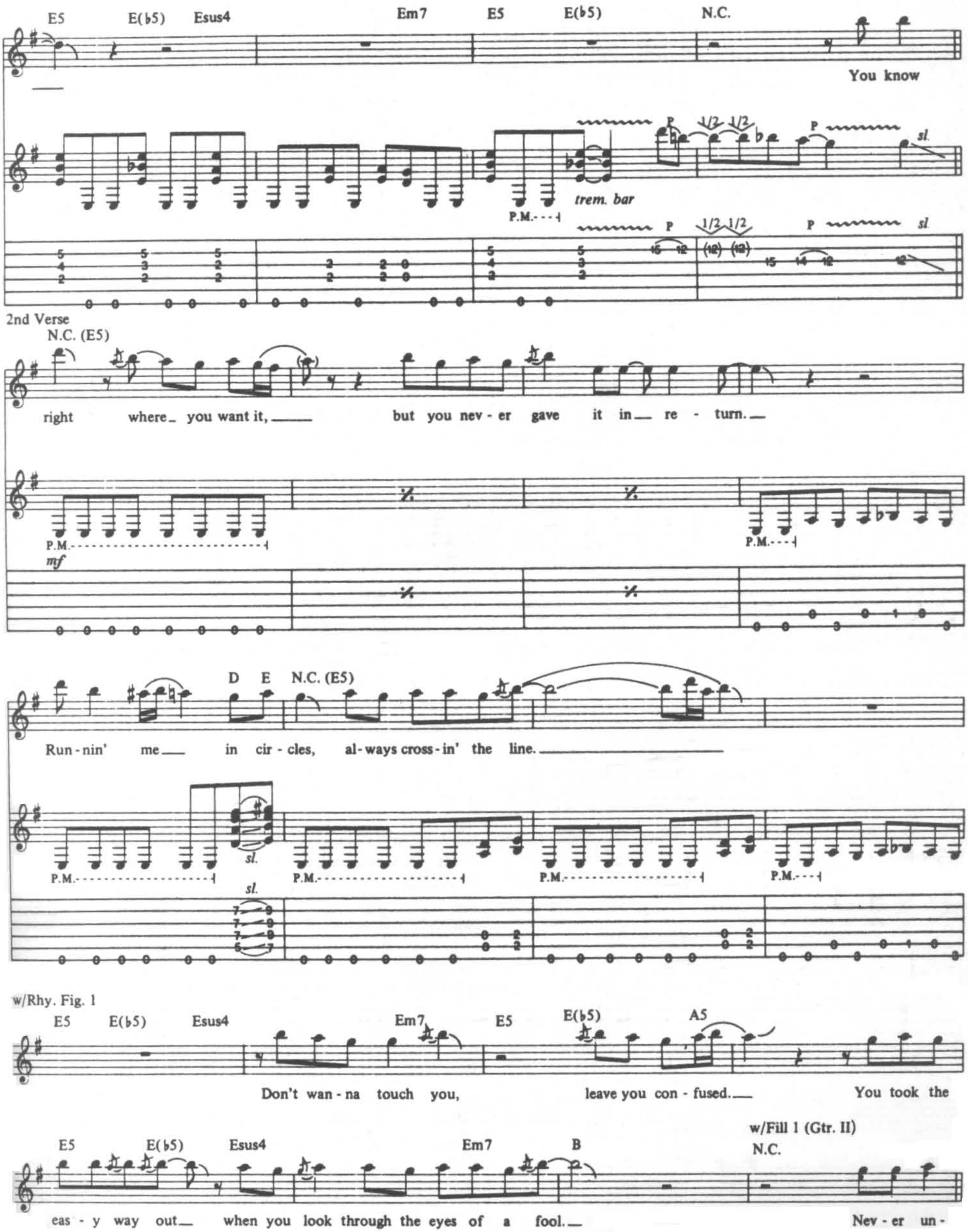
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DON DOKKEN, GEORGE LYNCH,
JEFF PILSON and MICK BROWN
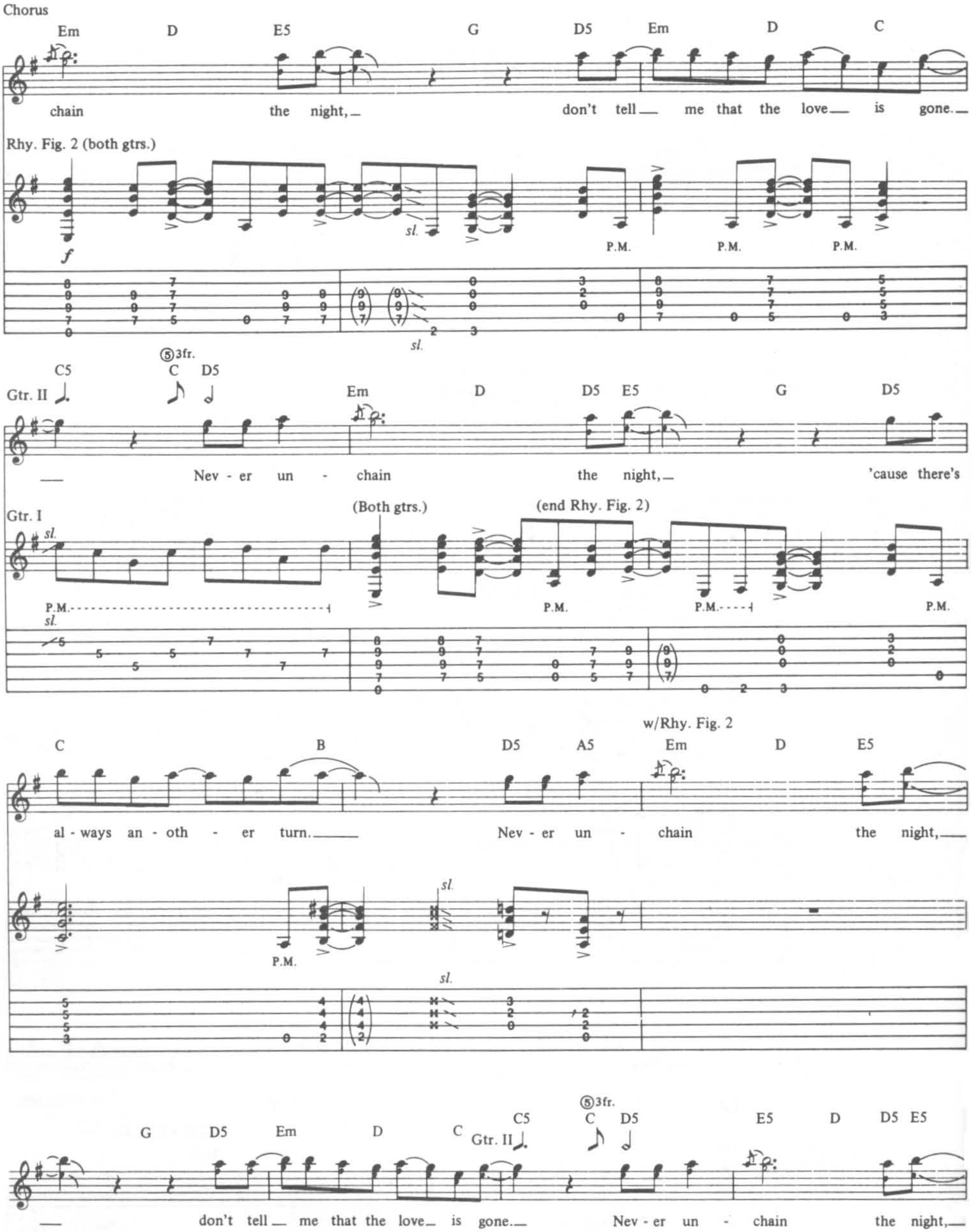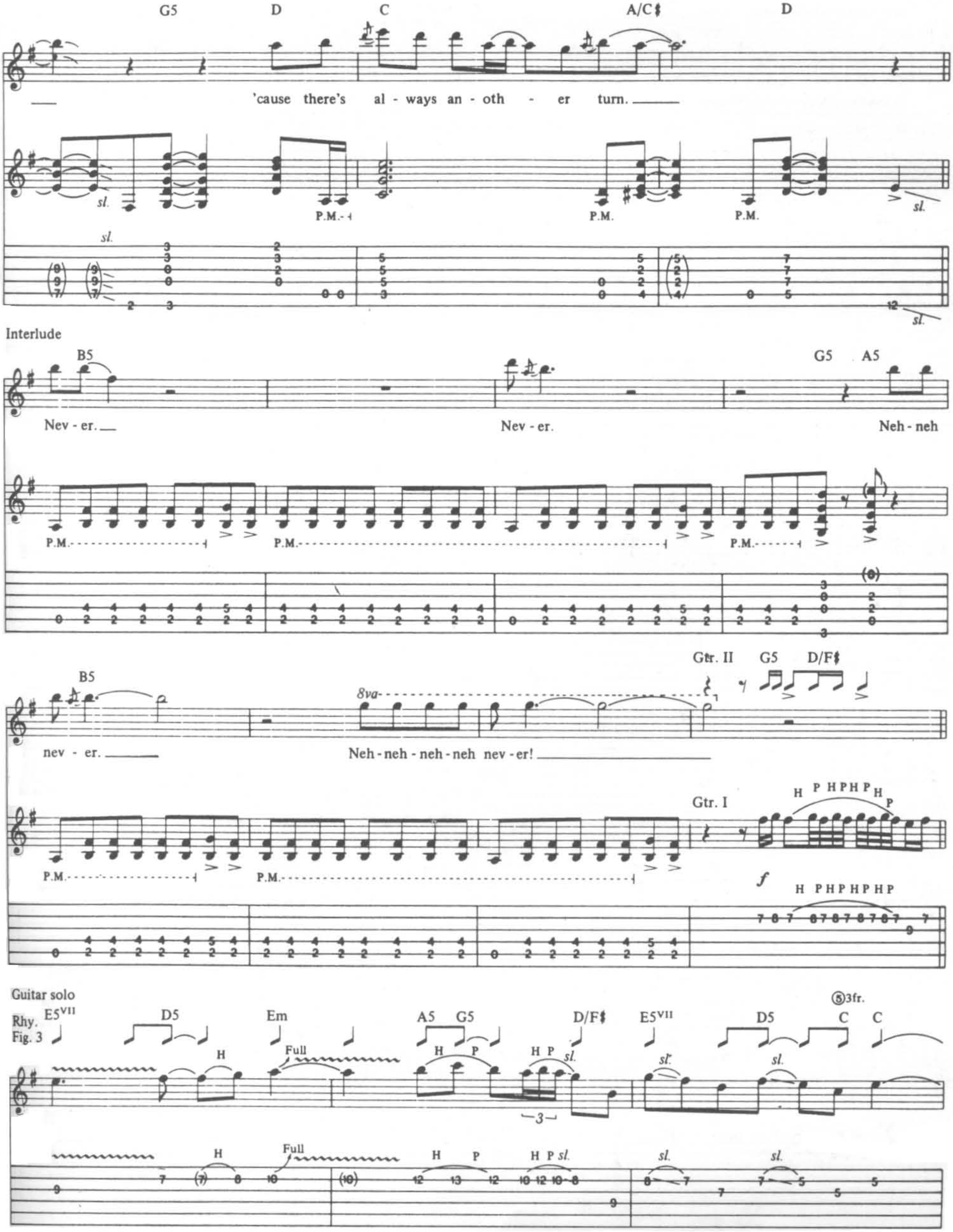



N.C.
1st Verse
N.C. (E5)
I've been lost in the mid-dle, al-ways tryn' to find the wish-in' well.
trem. bar
(grad. descent)
mf
P.M.
A-run-nin' 'round in cir-cles, nev-er cross-in' the line.
P.M.
E5 E(♭5) Esus4
Em7
E5 E(♭5) A5
Don't wan-na touch you, don't wan-na see.
Rhy. Fig. 1
P.M.
sim.
E5 E(♭5) Esus4
Em7
B
You got a knife in your heart, but don't say that you did it for me.
P.M.
trem. bar
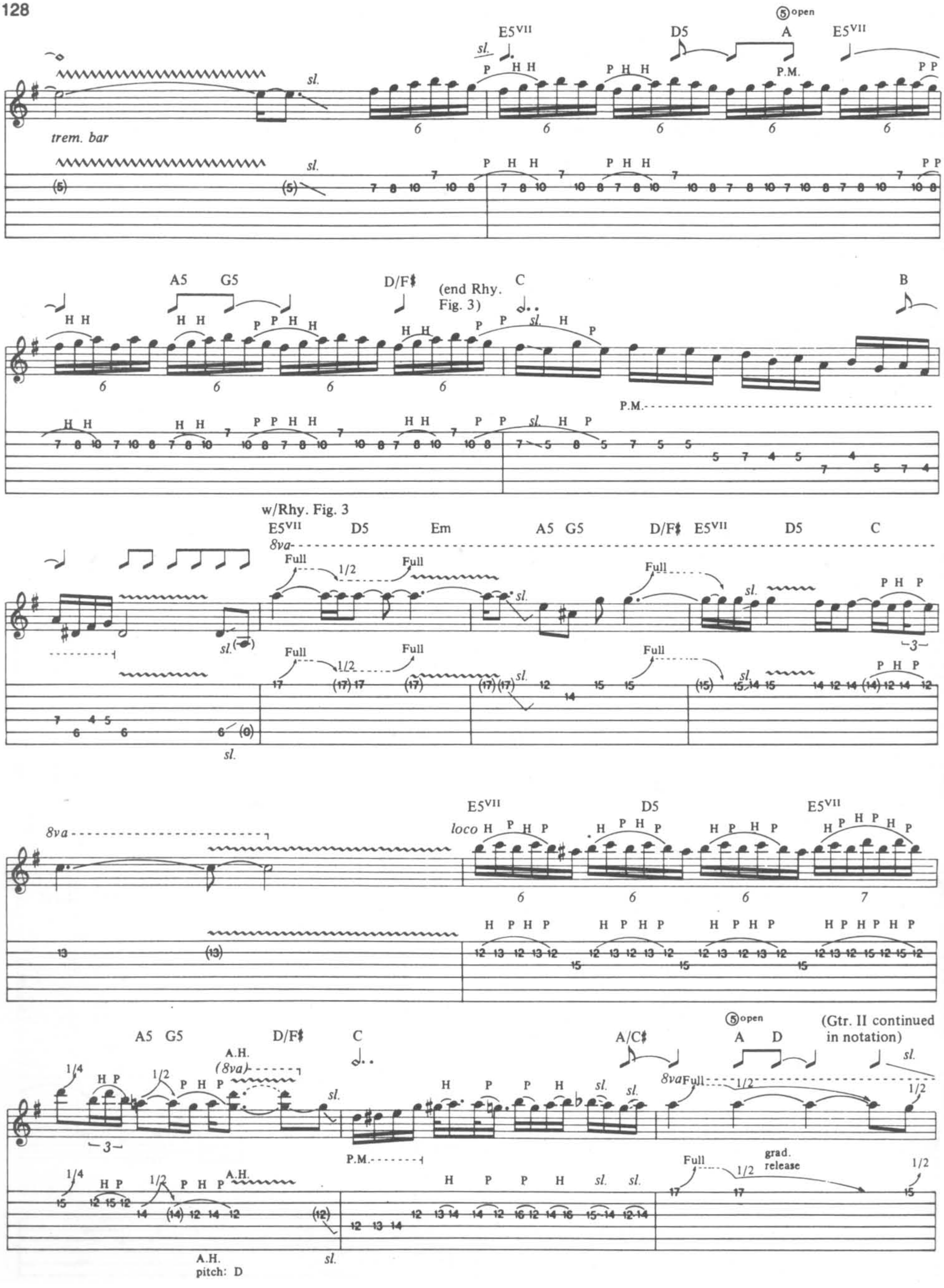

w/Fill 1 (Gtr. II)
N.C.
Chorus
E5 D5 E5 G5 D
Nev - er un - chain the night, don't tell
(end Rhy. Fig. 1)
(Both gtrs.)
sl.
P.M.
P.M.
P.M.
⑤3fr.
E5 D5 C5 Gtr. II C5 C D5 E5 D Em
me that the love is gone. Nev - er un - chain the night,
Gtr. I
(Both gtrs.)
P.M.
P.M.
G5 D C5 A/C♯ D
'cause there's al - ways an - oth - er turn.
P.M.
P.M.
P.M.
sl.
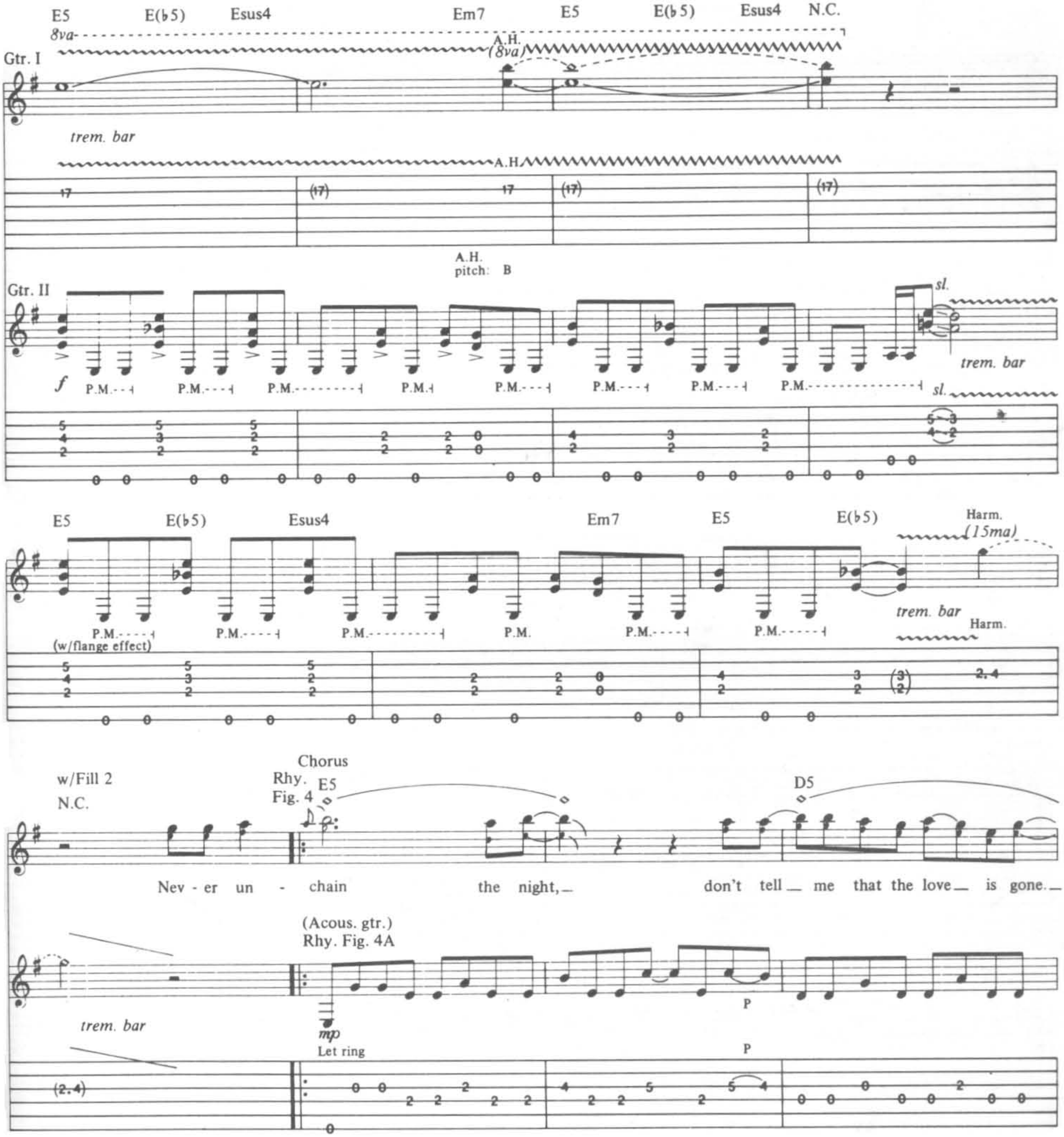

Fill 1 (Gtr. II [elec.])
A.H.
(15ma)
A.H.
A.H. pitches: E F♯ B C♯

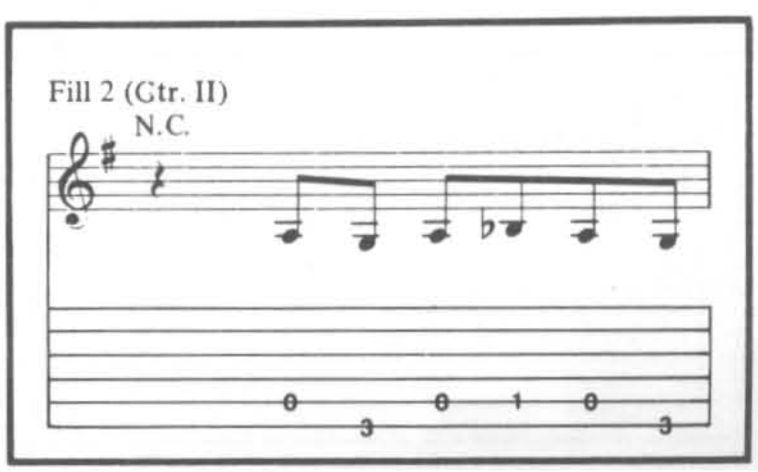

E5 E(♭5) Esus4 Em7 E5 E(♭5) N.C.
You know
P 1/2 1/2 P sl.
trem. bar
P.M.
2nd Verse
N.C. (E5)
right where you want it, but you nev - er gave it in re - turn.
P.M.
mf
D E N.C. (E5)
Run - nin' me in cir - cles, al - ways cross - in' the line.
sl.
w/Rhy. Fig. 1
E5 E(♭5) Esus4 Em7 E5 E(♭5) A5
Don't wan - na touch you, leave you con - fused. You took the
E5 E(♭5) Esus4 Em7 B
w/Fill 1 (Gtr. II)
N.C.
eas - y way out when you look through the eyes of a fool. Nev - er un -
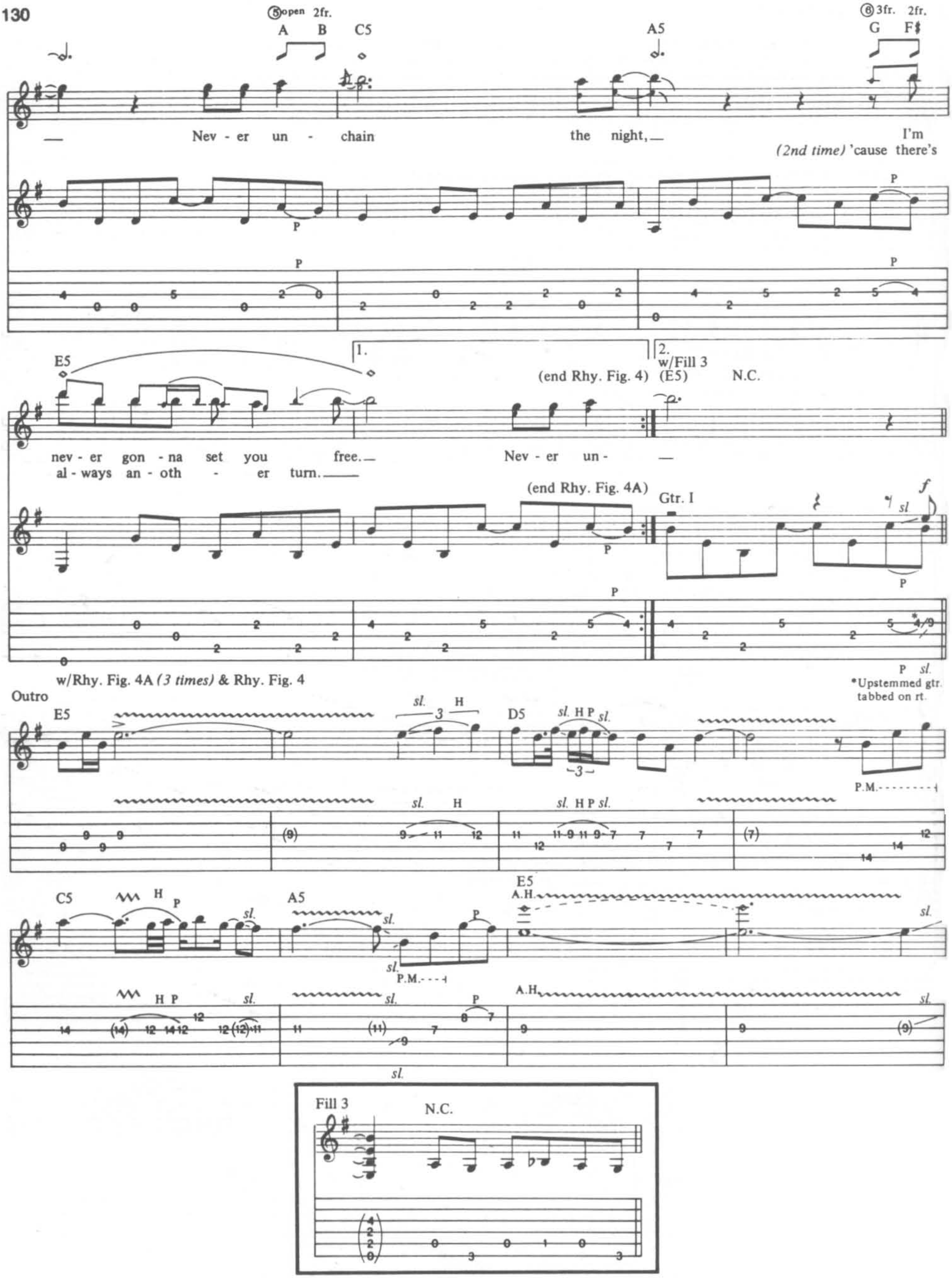

Chorus
Em D E5 G D5 Em D C
chain the night, don't tell me that the love is gone.
Rhy. Fig. 2 (both gtrs.)
P.M.
sl.
C5 C D5 Em D D5 E5 G D5
⑤3fr.
Gtr. II
Never un - chain the night, 'cause there's
Gtr. I
(Both gtrs.)
(end Rhy. Fig. 2)
w/Rhy. Fig. 2
C B D5 A5 Em D E5
al - ways an - oth - er turn. Nev - er un - chain the night,
G D5 Em D C C5 C D5 E5 D D5 E5
don't tell me that the love is gone. Nev - er un - chain the night,
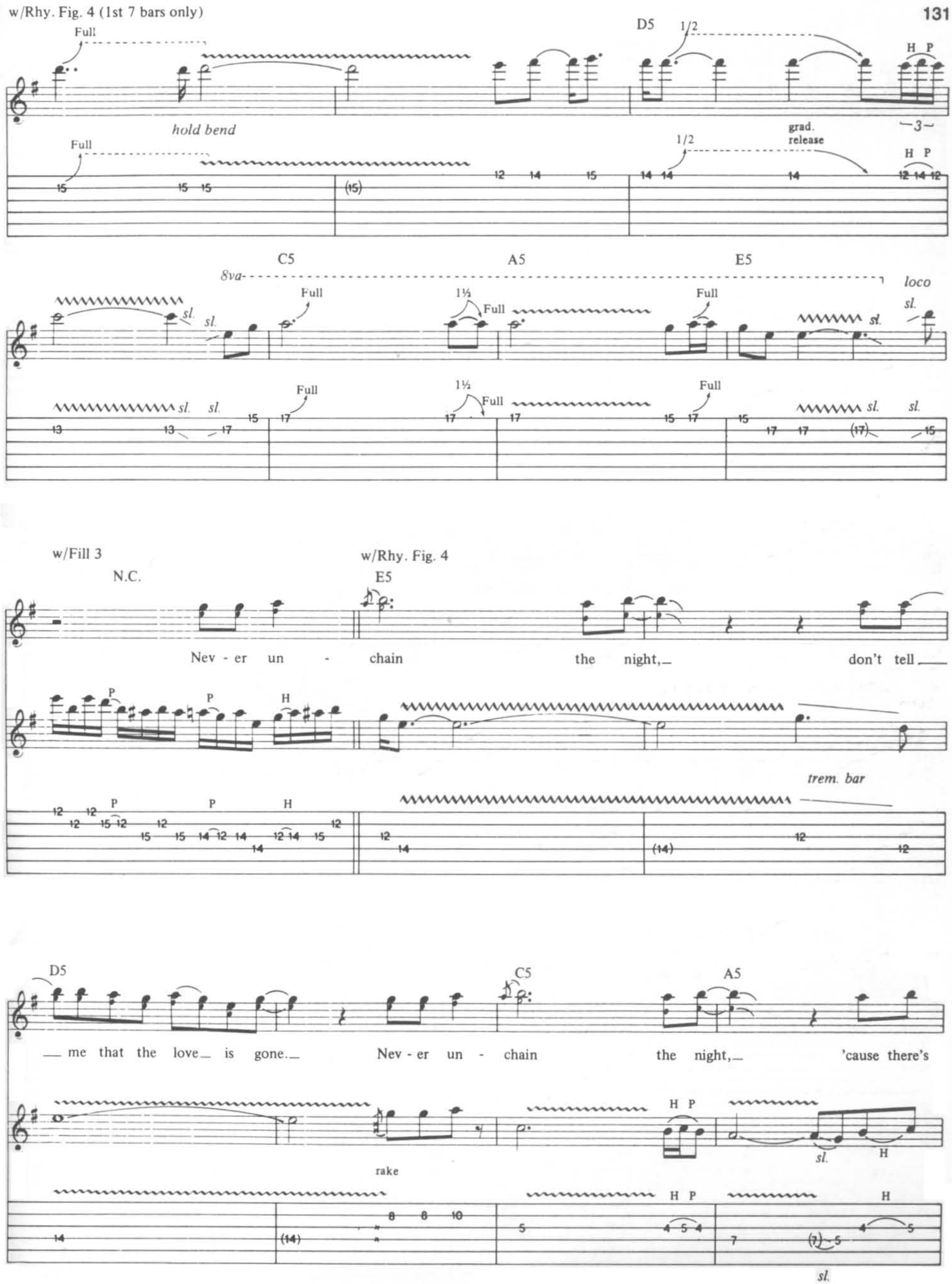

G5 D C A/C♯ D
'cause there's al - ways an - oth - er turn.
P.M.
Interlude
B5 G5 A5
Nev - er. Nev - er. Neh - neh
nev - er. Neh - neh - neh - neh nev - er!
8va
Gtr. II G5 D/F♯
Gtr. I
H P H P H P H P
Guitar solo
Rhy. Fig. 3
E5VII D5 Em A5 G5 D/F♯ E5VII D5 C C
⑤3fr.
Full
sl.


trem. bar
sl.
P H H
P.M.
P P
E5VII
D5
A
(5) open
A5 G5
D/F♯
(end Rhy. Fig. 3)
C
B
P.M.
w/Rhy. Fig. 3
Em
8va
Full
1/2
loco
A.H.
(8va)
A.H. pitch: D
A/C♯
A D
grad. release
(Gtr. II continued in notation)

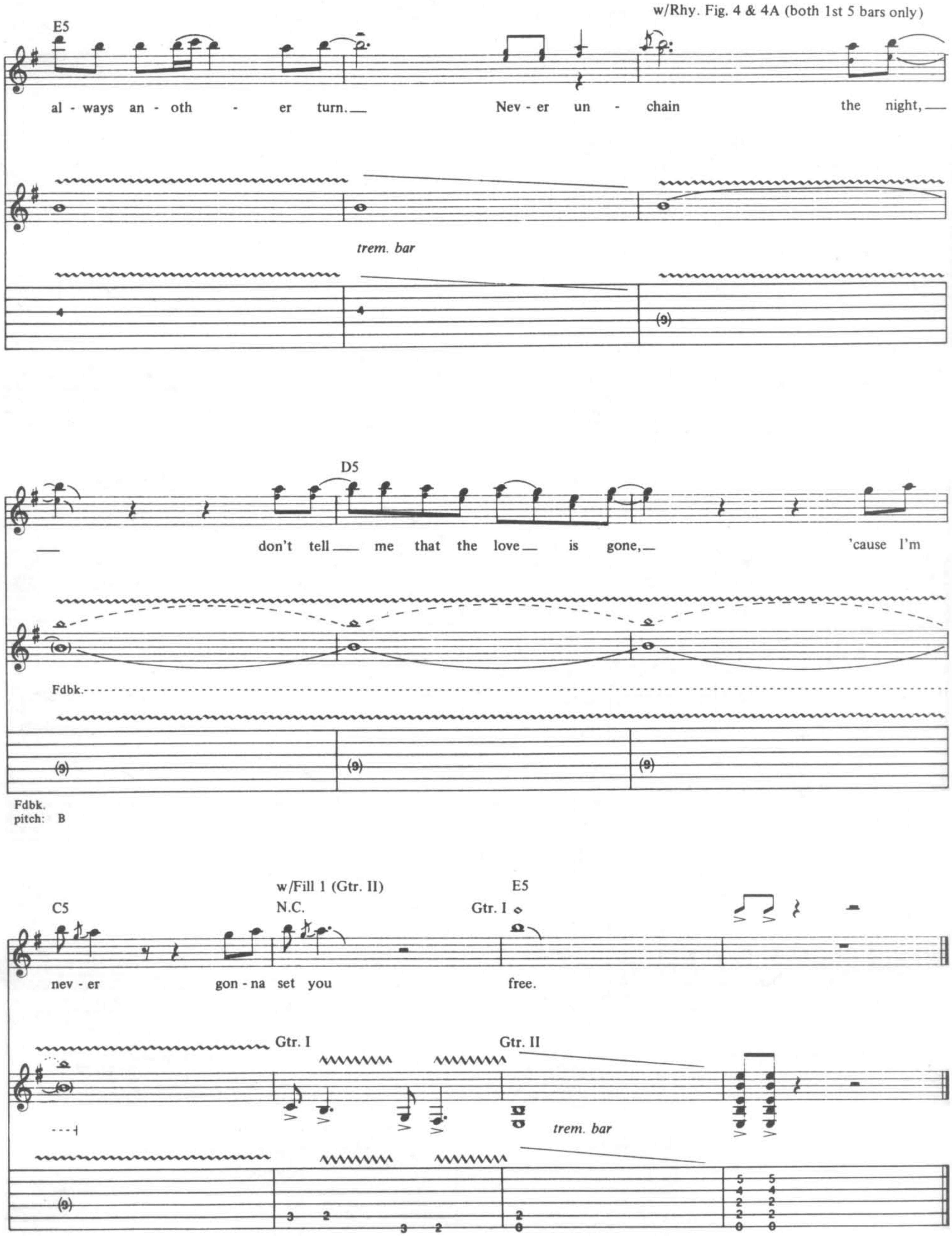

E5 E(♭5) Esus4 Em7 E5 E(♭5) Esus4 N.C.
8va
Gtr. I
A.H.
(8va)
trem. bar
A.H.
A.H. pitch: B
Gtr. II
P.M.
sl.
trem. bar
E5 E(♭5) Esus4 Em7 E5 E(♭5)
Harm.
(15ma)
(w/flange effect)
w/Fill 2
N.C.
Chorus
Rhy. Fig. 4
E5
D5
Nev - er un - chain the night, don't tell me that the love is gone.
(Acous. gtr.)
Rhy. Fig. 4A
Let ring


Fill 2 (Gtr. II)
N.C.


⑤open 2fr.
A B C5
A5
⑥3fr. 2fr.
G F♯
Nev - er un - chain the night, I'm
(2nd time) 'cause there's
E5
1.
2.
w/Fill 3
(end Rhy. Fig. 4)
(E5) N.C.
nev - er gon - na set you free. Nev - er un -
al - ways an - oth - er turn.
(end Rhy. Fig. 4A)
Gtr. I
*Upstemmed gtr. tabbed on rt.
w/Rhy. Fig. 4A (3 times) & Rhy. Fig. 4
Outro
E5
D5
P.M.
C5
A5
E5
A.H.
Fill 3
N.C.
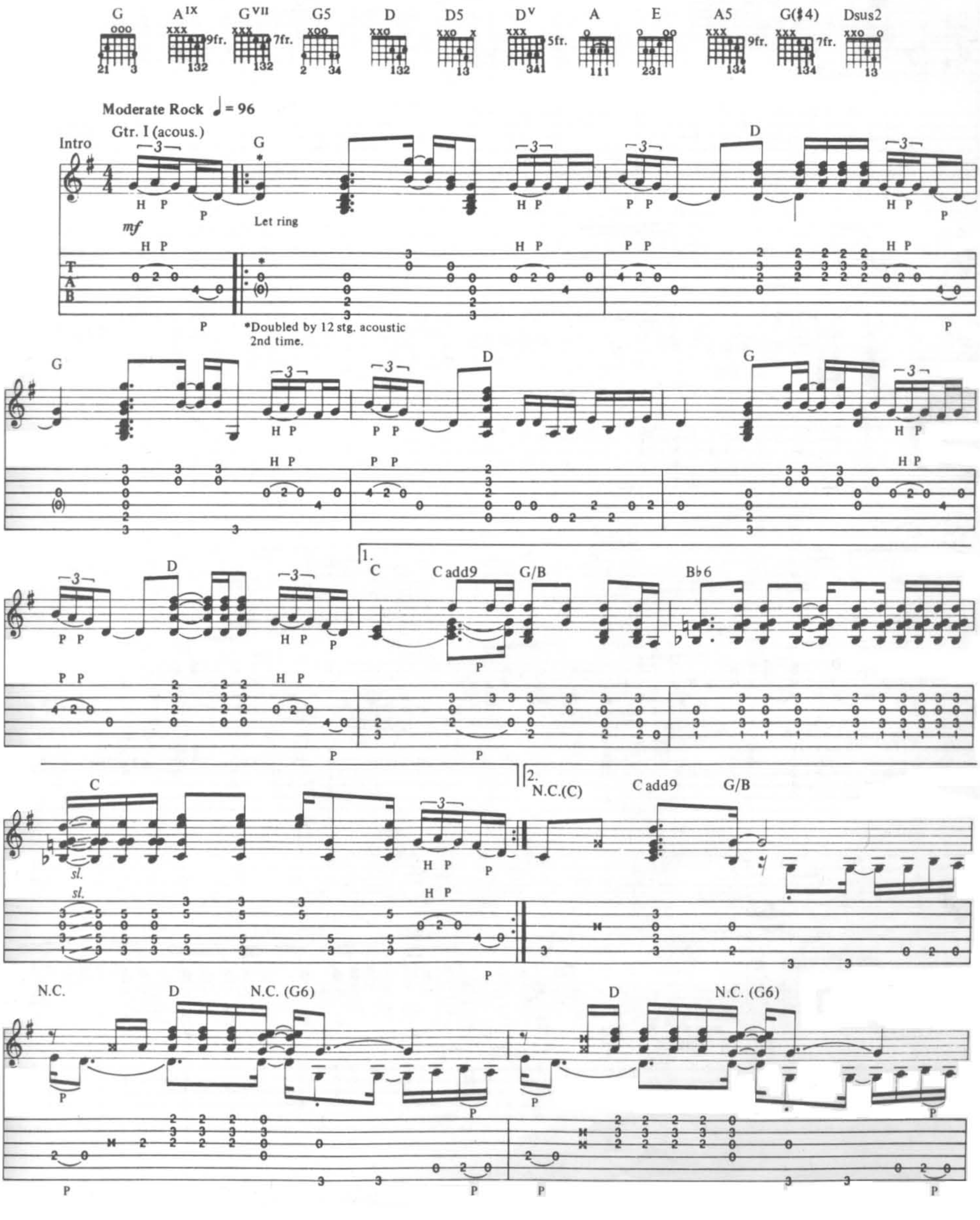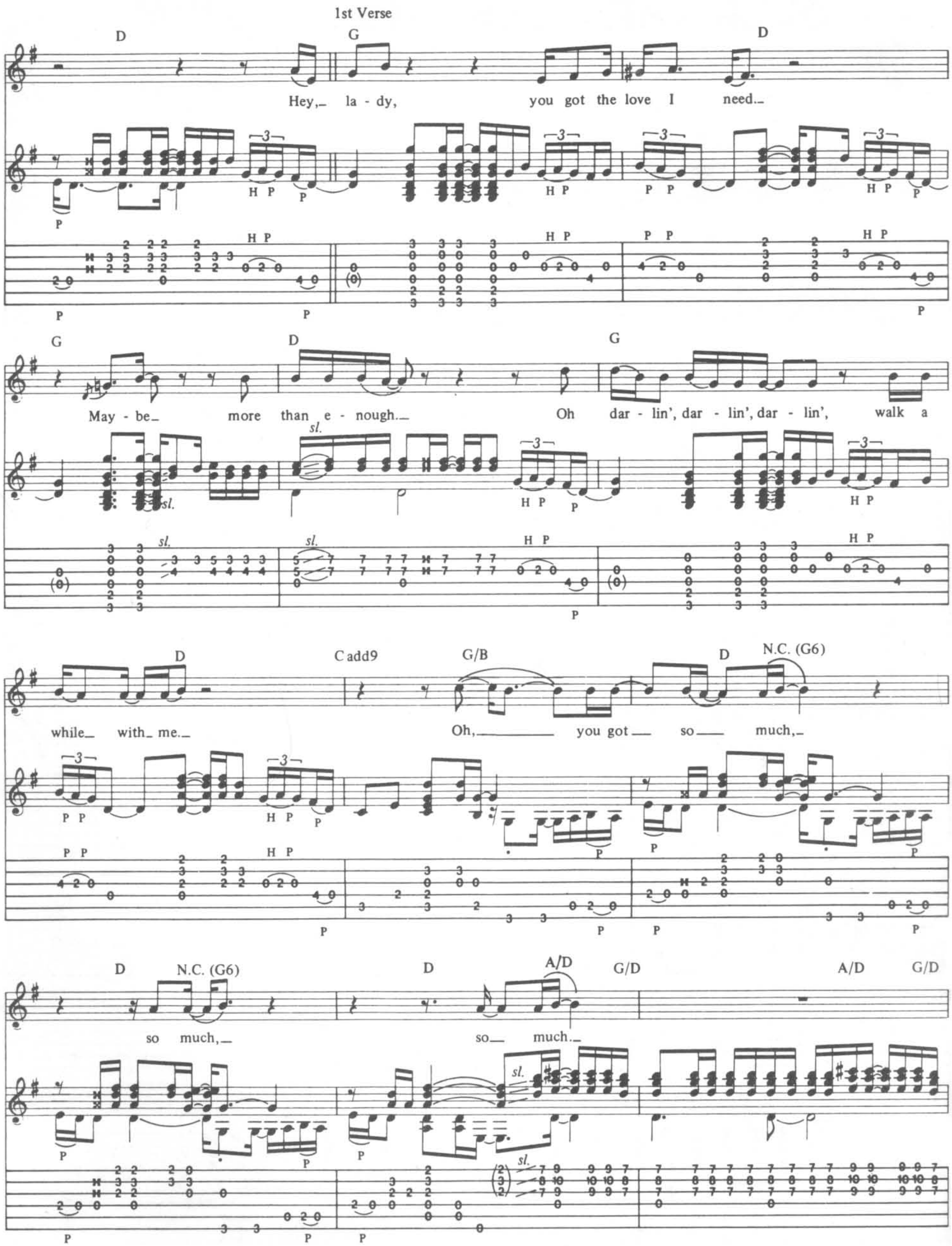


w/Rhy. Fig. 4 (1st 7 bars only)
Full
hold bend
D5
1/2
grad. release
H P
C5
A5
E5
8va
Full
1½
loco
sl.
w/Fill 3
N.C.
w/Rhy. Fig. 4
E5
Nev - er un - chain the night, don't tell
P
H
trem. bar
D5
C5
A5
me that the love is gone. Nev - er un - chain the night, 'cause there's
rake
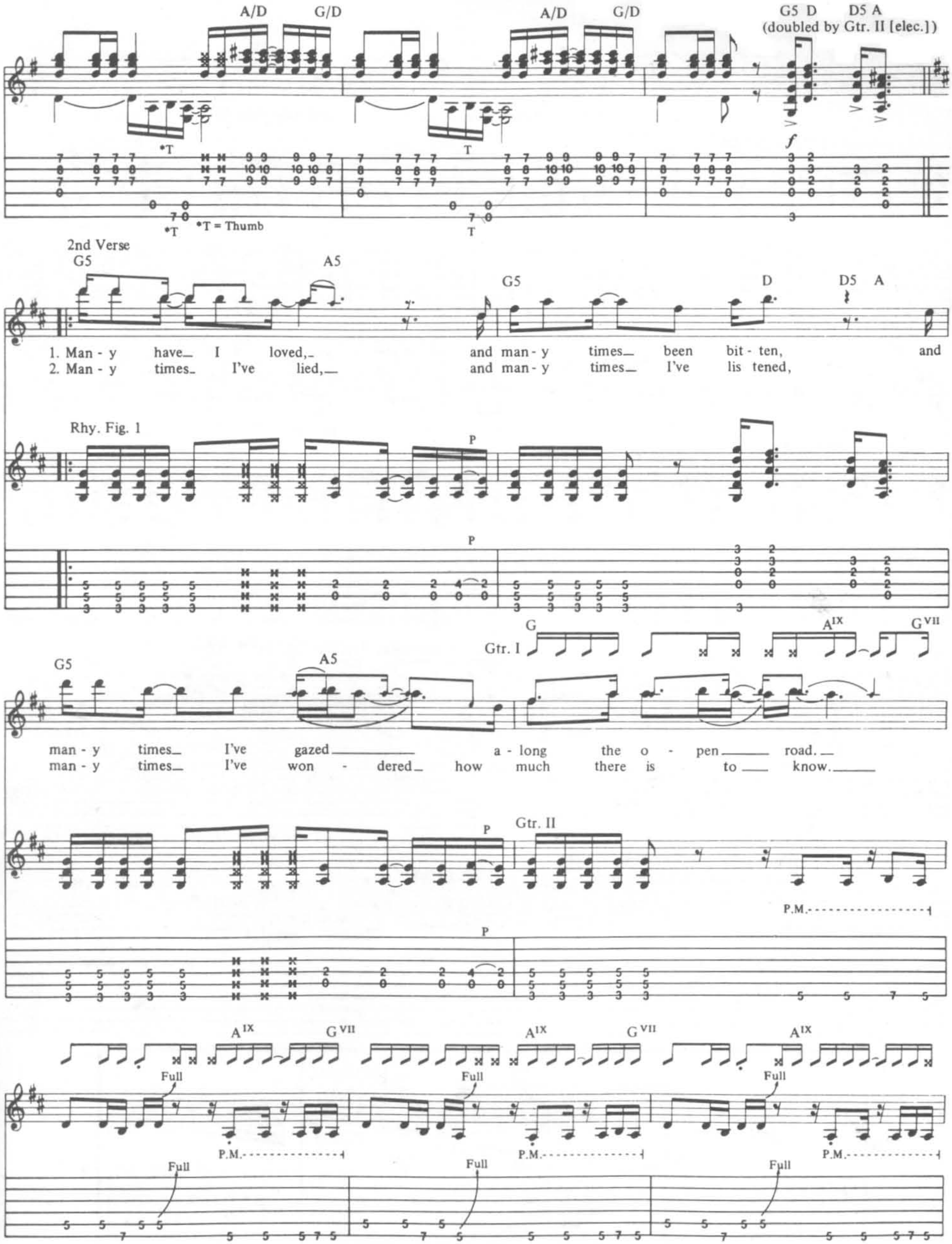

w/Rhy. Fig. 4 & 4A (both 1st 5 bars only)
E5
al - ways an - oth - er turn. Nev - er un - chain the night,
trem. bar
D5
don't tell me that the love is gone, 'cause I'm
Fdbk.
Fdbk. pitch: B
C5
w/Fill 1 (Gtr. II)
N.C.
E5
Gtr. I
nev - er gon - na set you free.
Gtr. I
Gtr. II
trem. bar
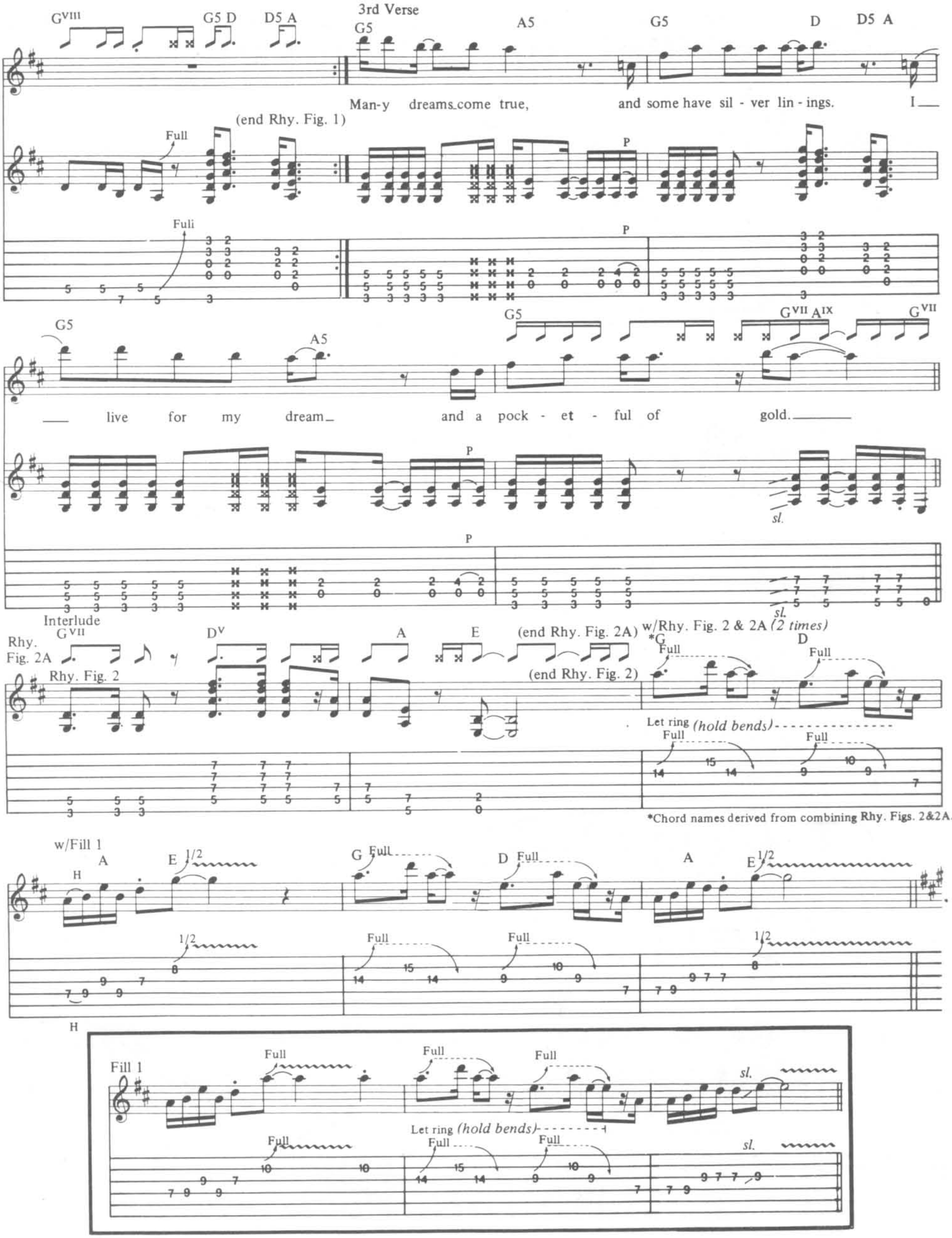
OVER THE HILLS AND FAR AWAY
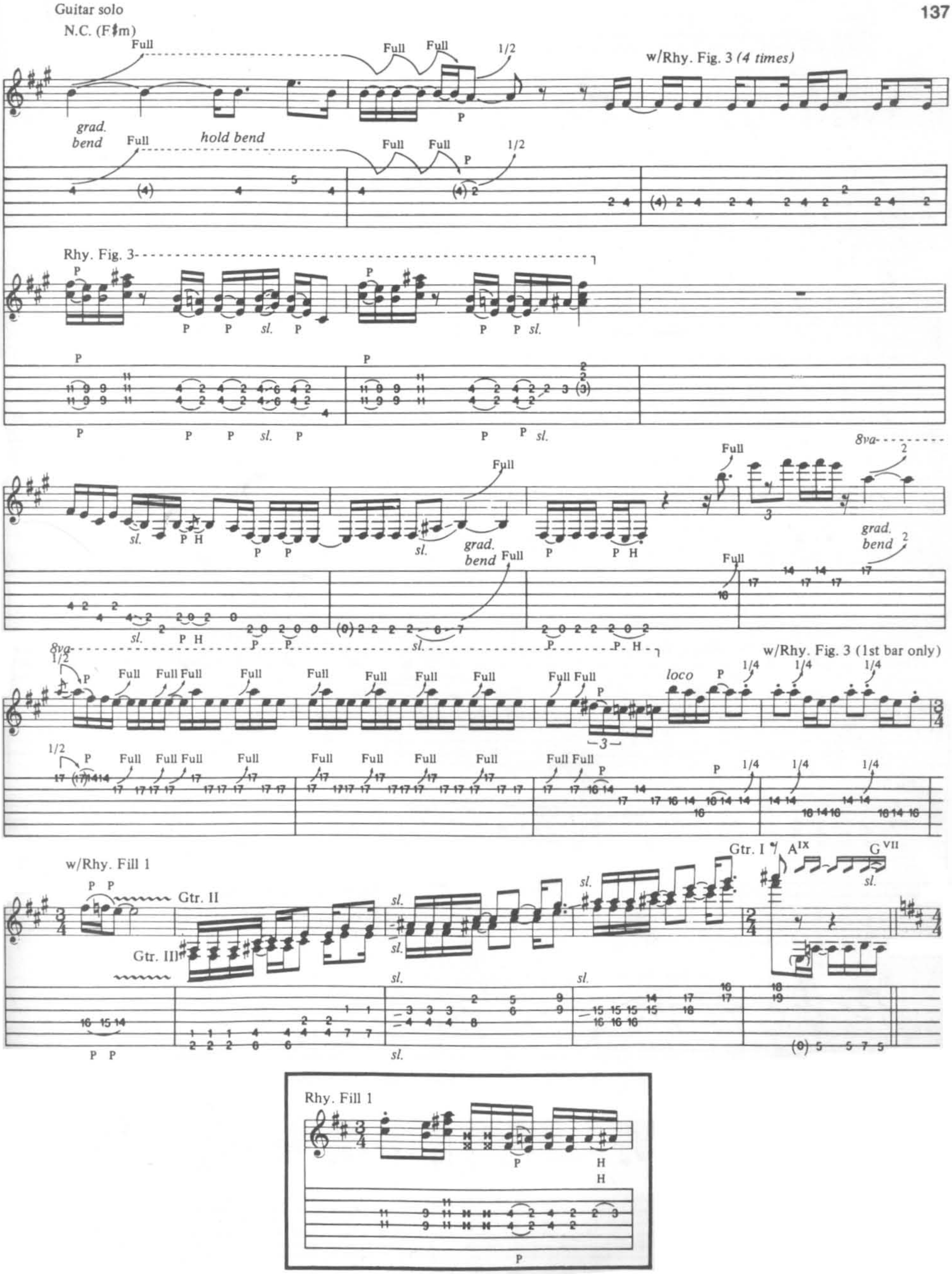
Words and Music by
JIMMY PAGE and ROBERT PLANT
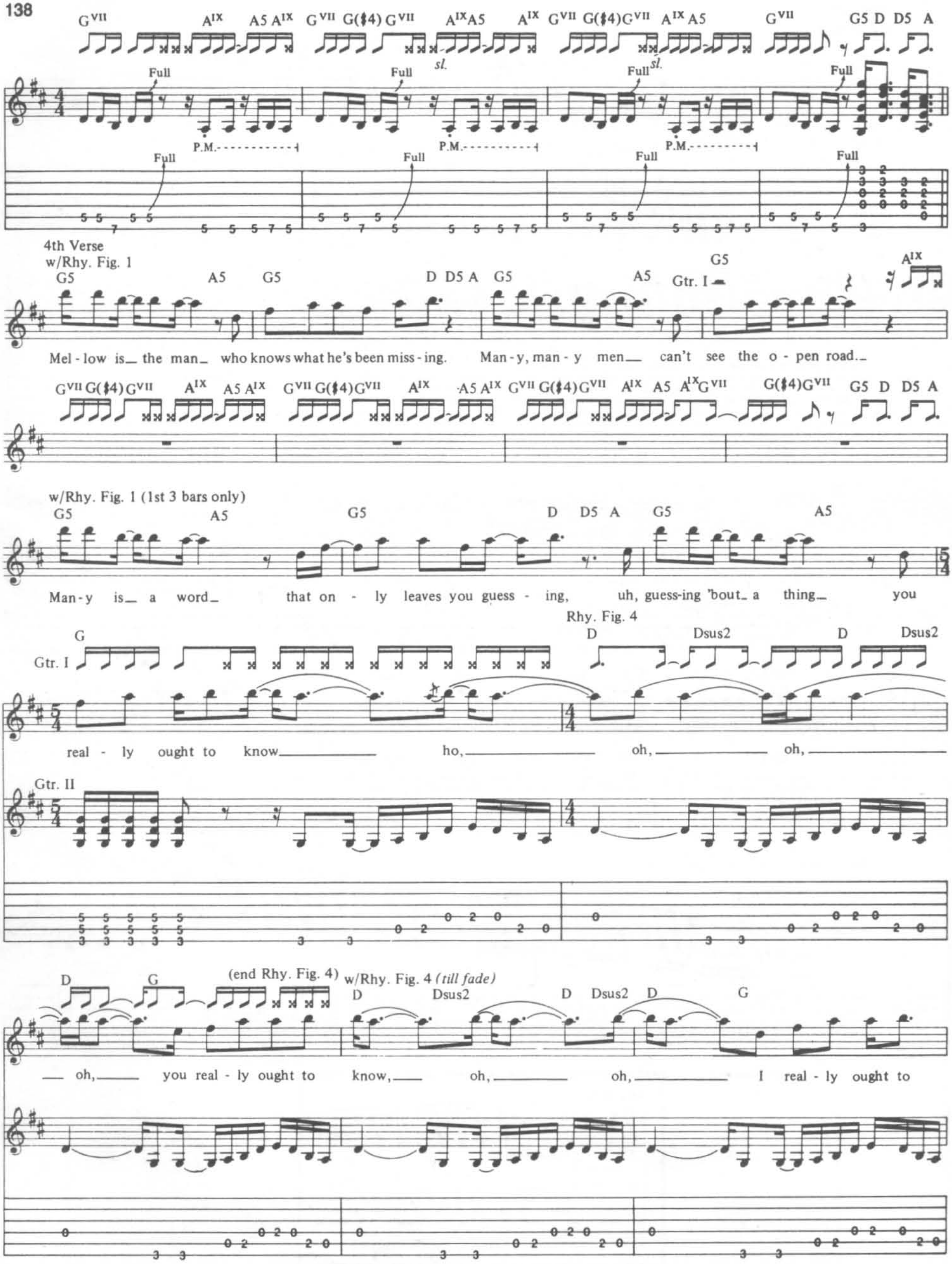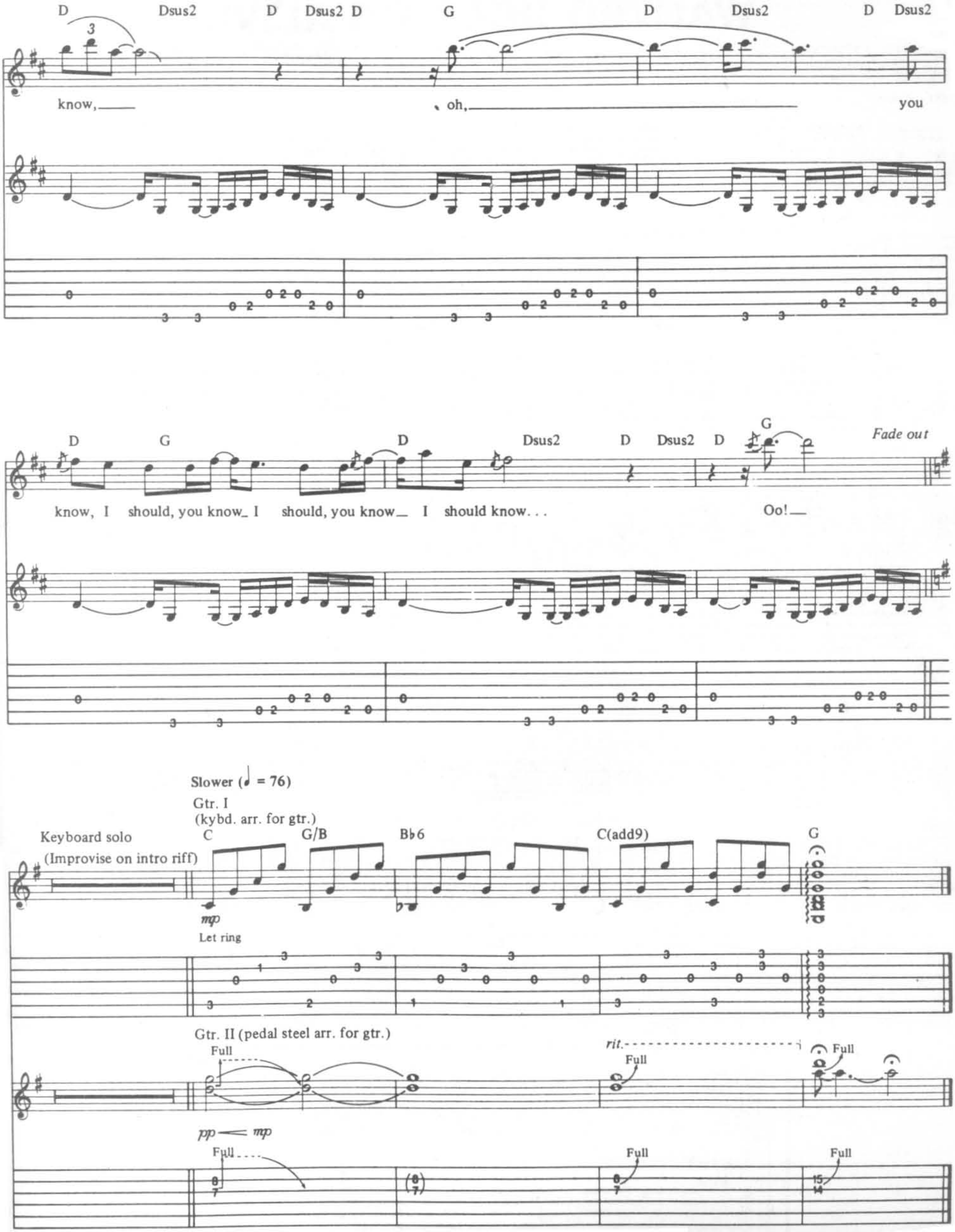



1st Verse
D G D
Hey, la - dy, you got the love I need.
G D G
May - be more than e - nough. Oh dar - lin', dar - lin', dar - lin', walk a
D Cadd9 G/B D N.C. (G6)
while with me. Oh, you got so much,
D N.C. (G6) D A/D G/D A/D G/D
so much, so much.


A/D G/D A/D G/D G5 D D5 A
(doubled by Gtr. II [elec.])
*T = Thumb
2nd Verse
G5 A5 G5 D D5 A
1. Man - y have I loved, and man - y times been bit - ten, and
2. Man - y times I've lied, and man - y times I've lis tened,
Rhy. Fig. 1
G5 A5
Gtr. I
many - y times I've gazed a - long the o - pen road.
man - y times I've won - dered how much there is to know.
Gtr. II
P.M.
Full


3rd Verse
Man-y dreams come true, and some have sil - ver lin - ings. I
live for my dream and a pock - et - ful of gold.
(end Rhy. Fig. 1)
Interlude
Rhy. Fig. 2A
Rhy. Fig. 2
(end Rhy. Fig. 2A)
(end Rhy. Fig. 2)
w/Rhy. Fig. 2 & 2A (2 times)
Let ring (hold bends)
*Chord names derived from combining Rhy. Figs. 2&2A.
w/Fill 1
Fill 1
Let ring (hold bends)
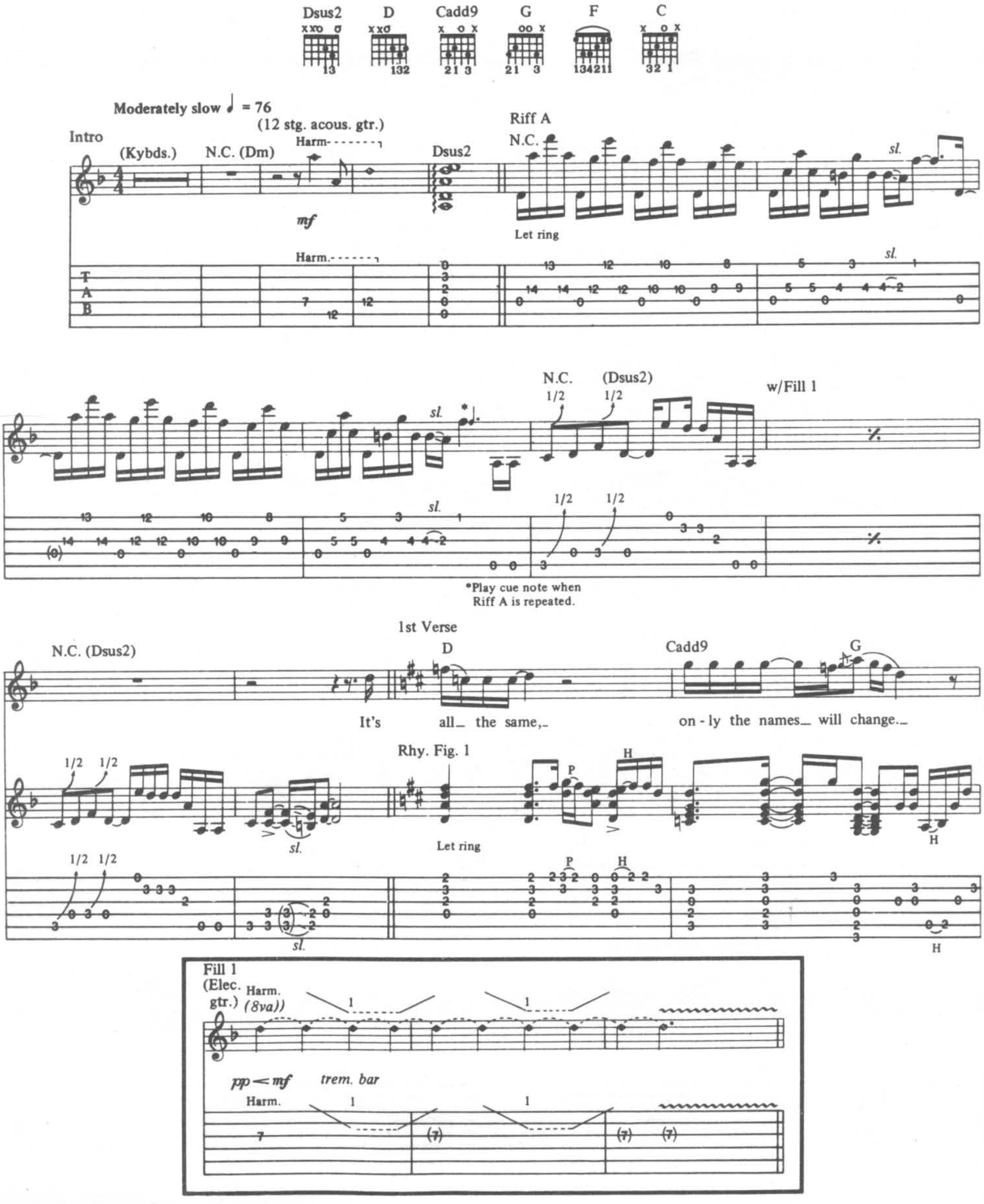

Guitar solo
N.C. (F♯m)
grad. bend
hold bend
w/Rhy. Fig. 3 (4 times)
Rhy. Fig. 3
8va
loco
w/Rhy. Fig. 3 (1st bar only)
w/Rhy. Fill 1
Gtr. II
Gtr. III
Gtr. I
A IX
G VII
Rhy. Fill 1
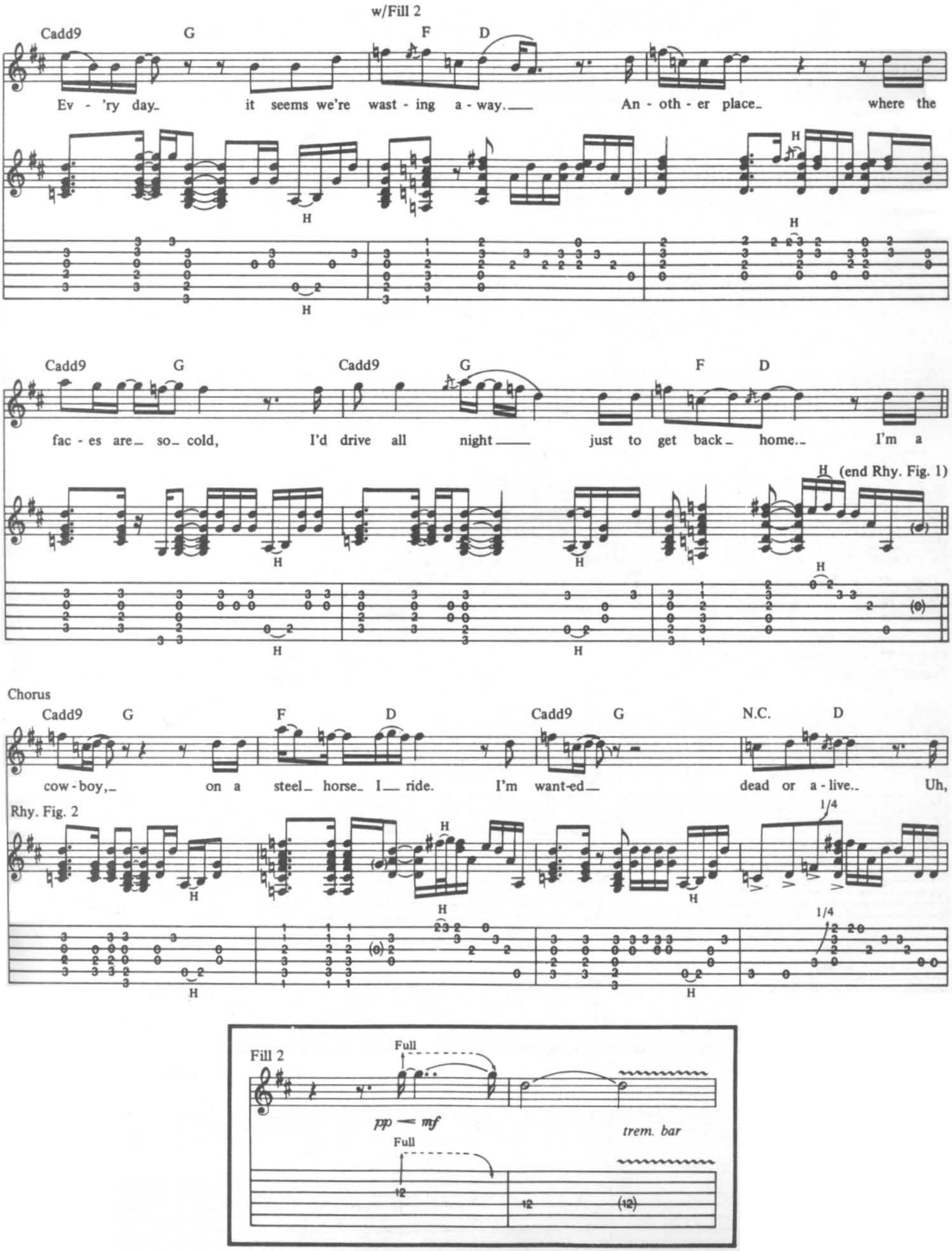

4th Verse
w/Rhy. Fig. 1
Mel - low is the man who knows what he's been miss - ing. Man - y, man - y men can't see the o - pen road.
w/Rhy. Fig. 1 (1st 3 bars only)
Man - y is a word that on - ly leaves you guess - ing, uh, guess-ing 'bout a thing you
Rhy. Fig. 4
real - ly ought to know ho, oh, oh,
Gtr. I
Gtr. II
(end Rhy. Fig. 4)
w/Rhy. Fig. 4 (till fade)
oh, you real - ly ought to know, oh, oh, I real - ly ought to
Full
P.M.
sl.
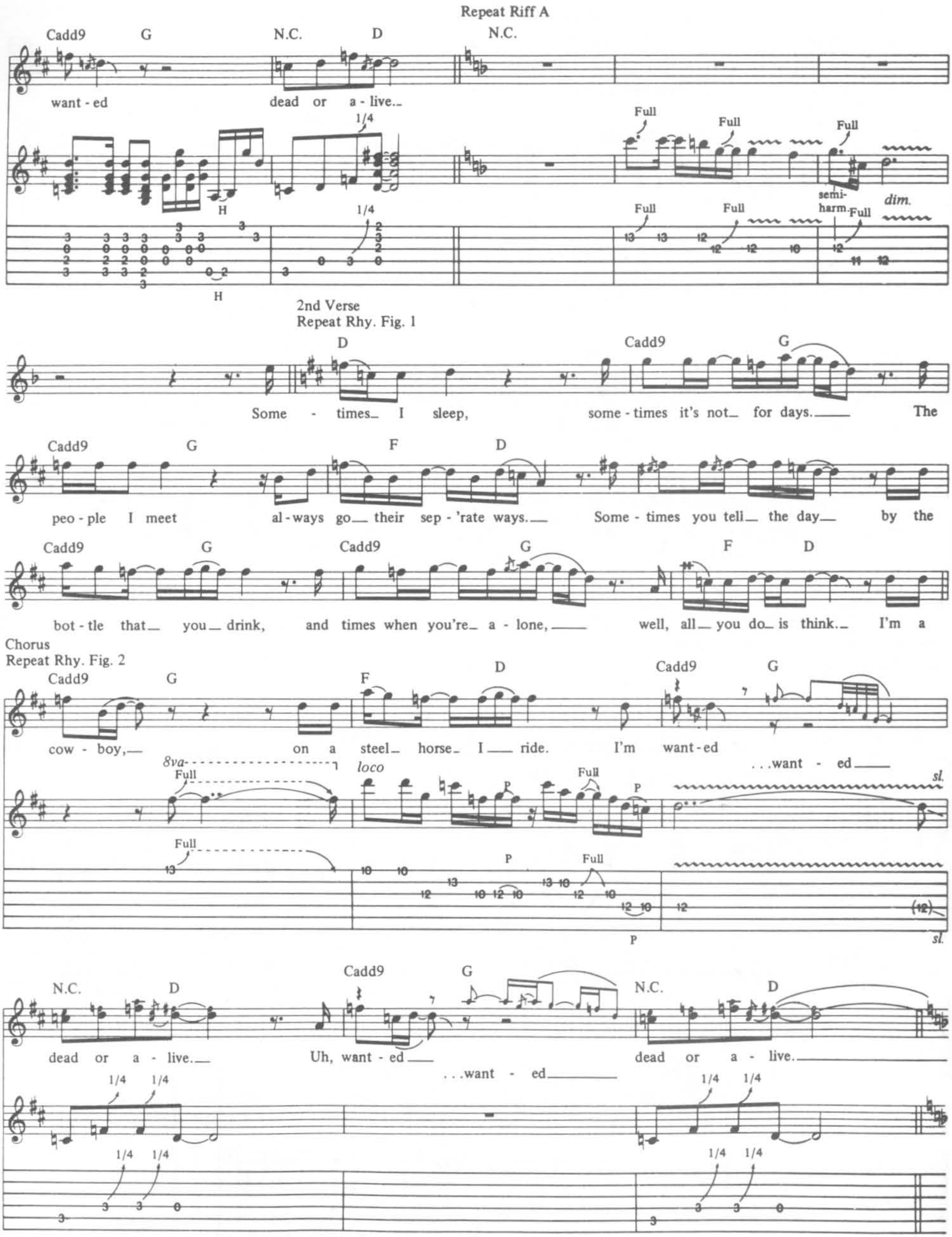

D
Dsus2
D
Dsus2
D
G
D
Dsus2
D
Dsus2
know,
oh,
you
G
Fade out
know, I should, you know_ I should, you know_ I should know. . .
Oo!
Slower (♩ = 76)
Gtr. I
(kybd. arr. for gtr.)
Keyboard solo
(Improvise on intro riff)
C
G/B
Bb6
C(add9)
G
mp
Let ring
Gtr. II (pedal steel arr. for gtr.)
Full
rit.
pp
mp
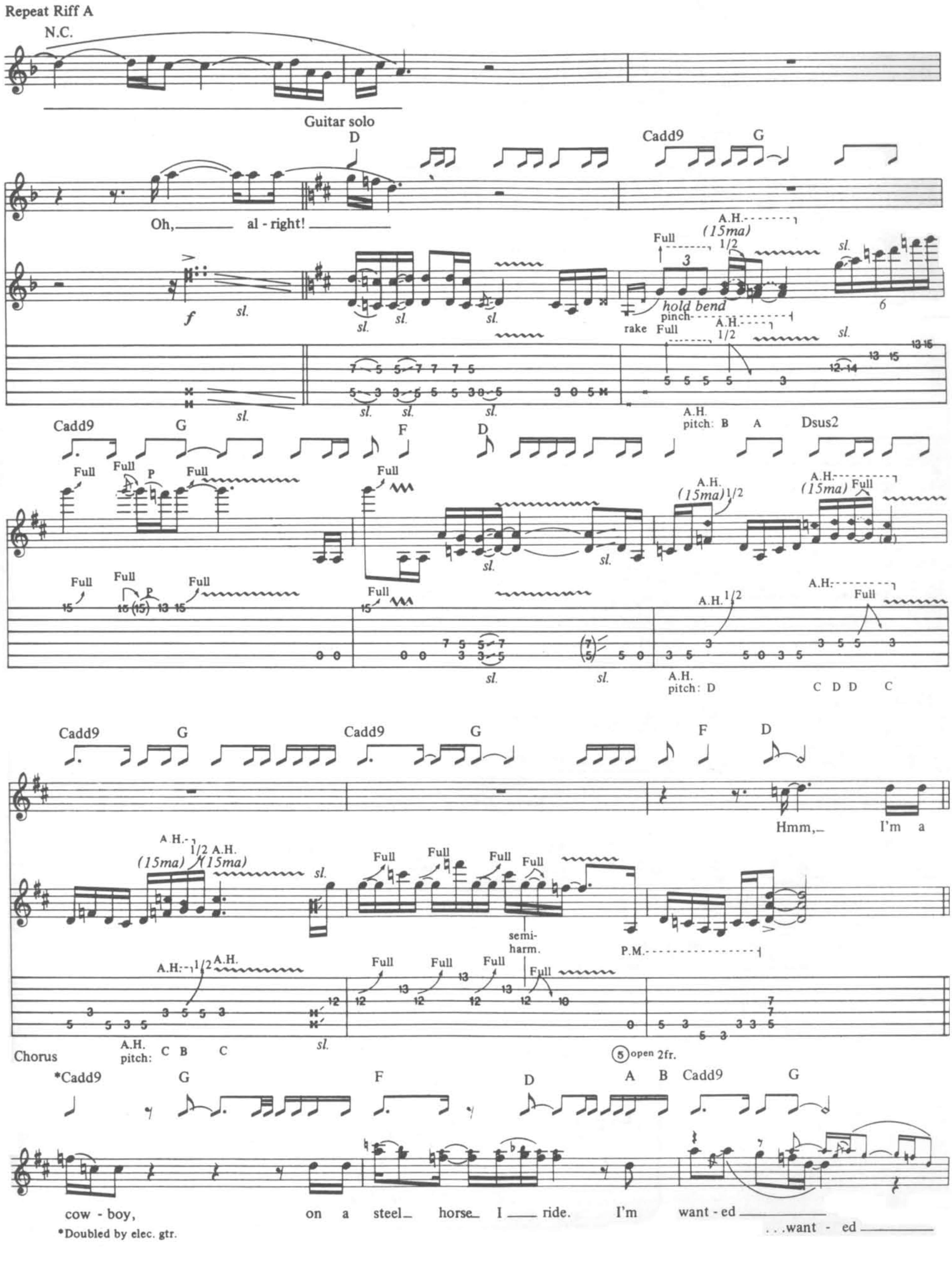
WANTED DEAD OR ALIVE
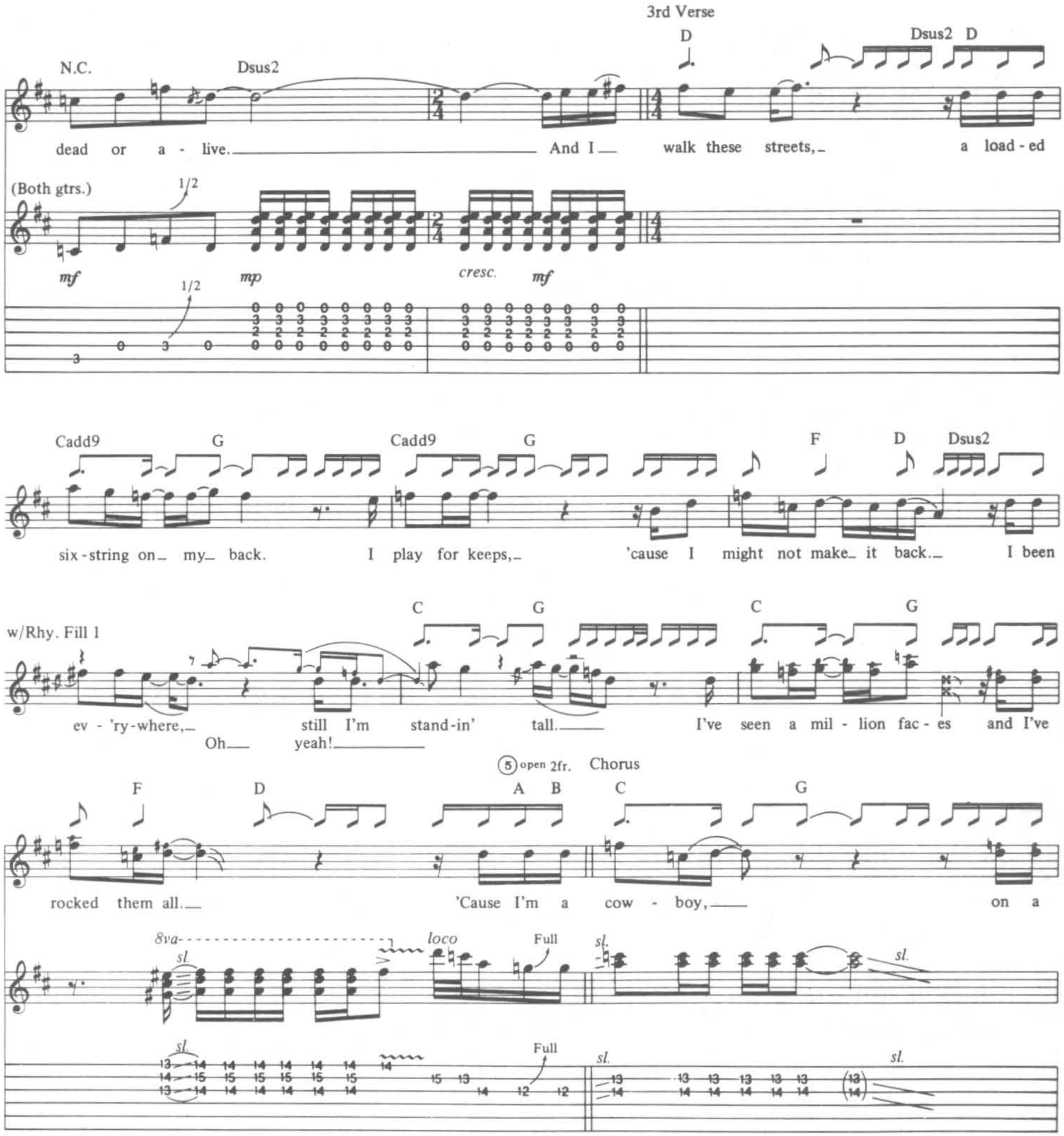
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BON JOVI and RICHIE SAMBORA

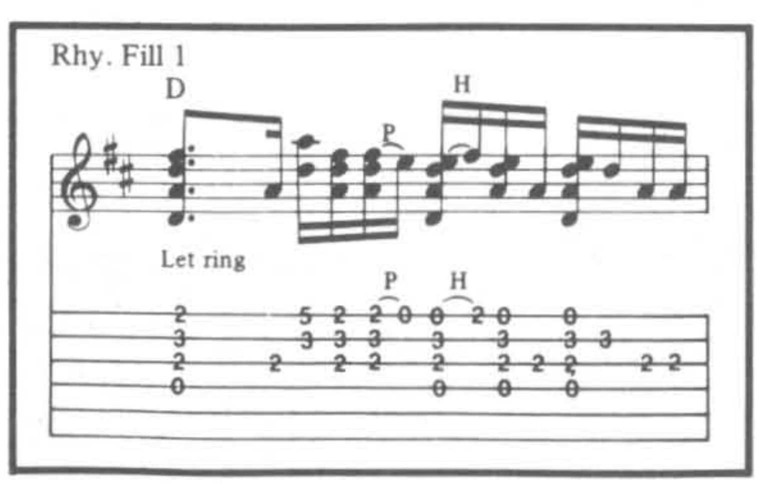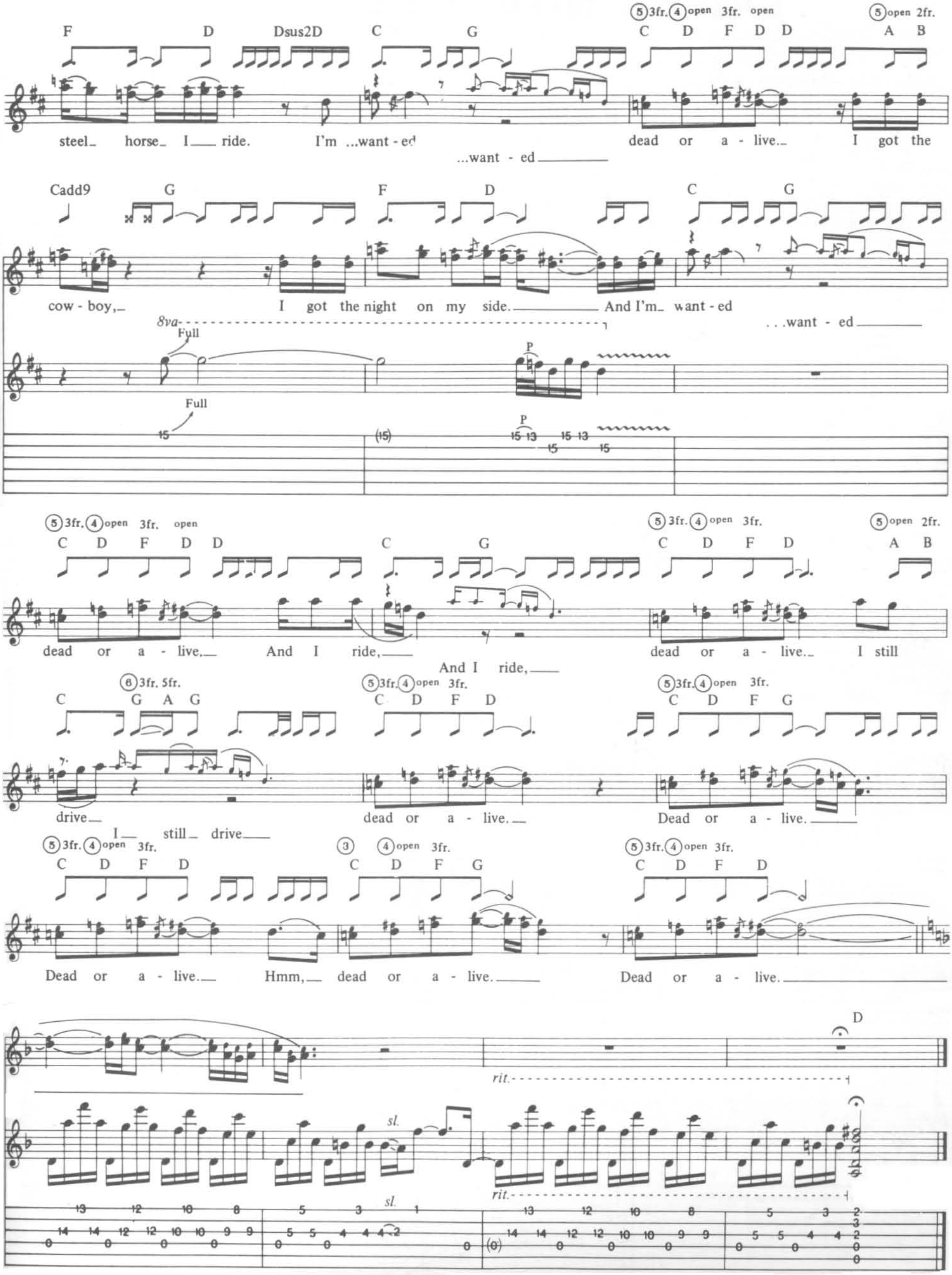



w/Fill 2
Cadd9 G F D
Ev - 'ry day_ it seems we're wast - ing a - way.___ An - oth - er place_ where the
Cadd9 G Cadd9 G F D
fac - es are_ so_ cold, I'd drive all night___ just to get back_ home._ I'm a
(end Rhy. Fig. 1)
Chorus
Cadd9 G F D Cadd9 G N.C. D
cow - boy,_ on a steel_ horse_ I_ ride. I'm want-ed_ dead or a - live._ Uh,
Rhy. Fig. 2
1/4
Fill 2
Full
pp — mf
trem. bar


Repeat Riff A
Cadd9 G N.C. D N.C.
want - ed dead or a - live.
Full Full Full
semi-harm. dim.
H
1/4
2nd Verse
Repeat Rhy. Fig. 1
D Cadd9 G
Some - times I sleep, some - times it's not for days. The
Cadd9 G F D
peo - ple I meet al - ways go their sep - 'rate ways. Some - times you tell the day by the
Cadd9 G Cadd9 G F D
bot - tle that you drink, and times when you're a - lone, well, all you do is think. I'm a
Chorus
Repeat Rhy. Fig. 2
Cadd9 G F D Cadd9 G
cow - boy, on a steel horse I ride. I'm want - ed
...want - ed
8va loco Full P sl.
N.C. D Cadd9 G N.C. D
dead or a - live. Uh, want - ed dead or a - live.
...want - ed
1/4 1/4


Repeat Riff A
N.C.
Guitar solo
Oh, al - right!
D Cadd9 G F D Dsus2
Full
A.H.
(15ma)
hold bend
pinch
rake
sl.
P.M.
semi-harm.
pitch: B A
pitch: D C D D C
pitch: C B C
Hmm, I'm a
Chorus
*Cadd9 G F D A B Cadd9 G
open 2fr.
cow - boy, on a steel horse I ride. I'm want - ed
. . .want - ed
*Doubled by elec. gtr.

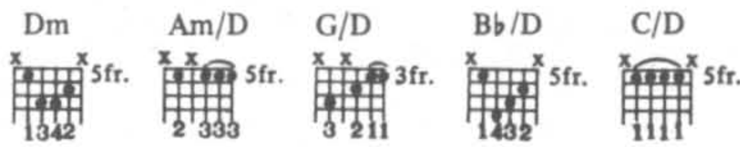

3rd Verse
N.C.
Dsus2
D
Dsus2 D
dead or a - live. And I walk these streets, a load - ed
(Both gtrs.)
1/2
mf
mp
cresc.
mf
Cadd9
G
Cadd9
G
F
D
Dsus2
six - string on my back. I play for keeps, 'cause I might not make it back. I been
w/Rhy. Fill 1
C
G
C
G
ev - 'ry - where, still I'm stand - in' tall. I've seen a mil - lion fac - es and I've
Oh yeah!
F
D
5 open 2fr.
A B
Chorus
C
G
rocked them all. 'Cause I'm a cow - boy, on a
8va
loco
Full
sl.
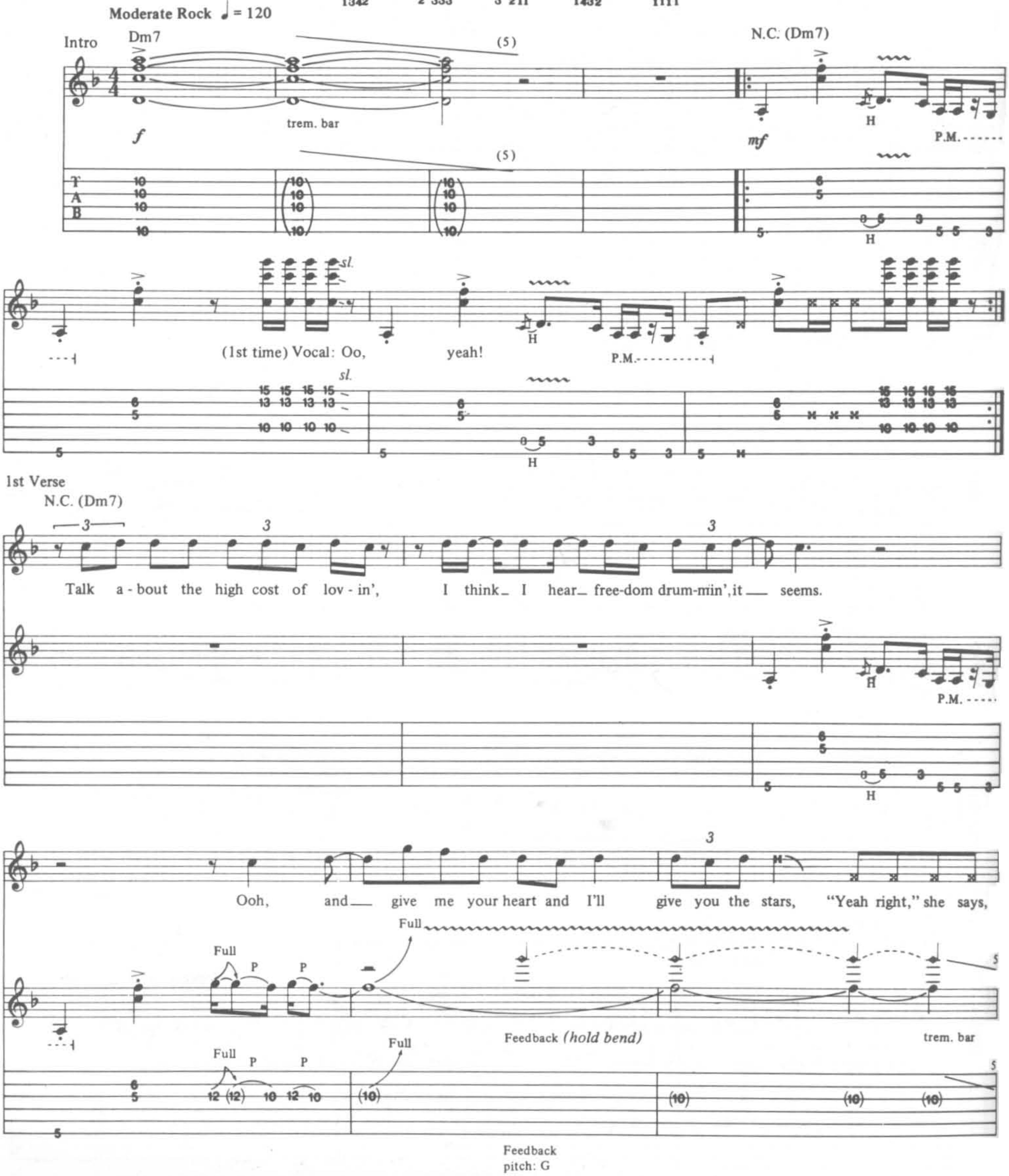

Rhy. Fill 1
D
H
P
Let ring
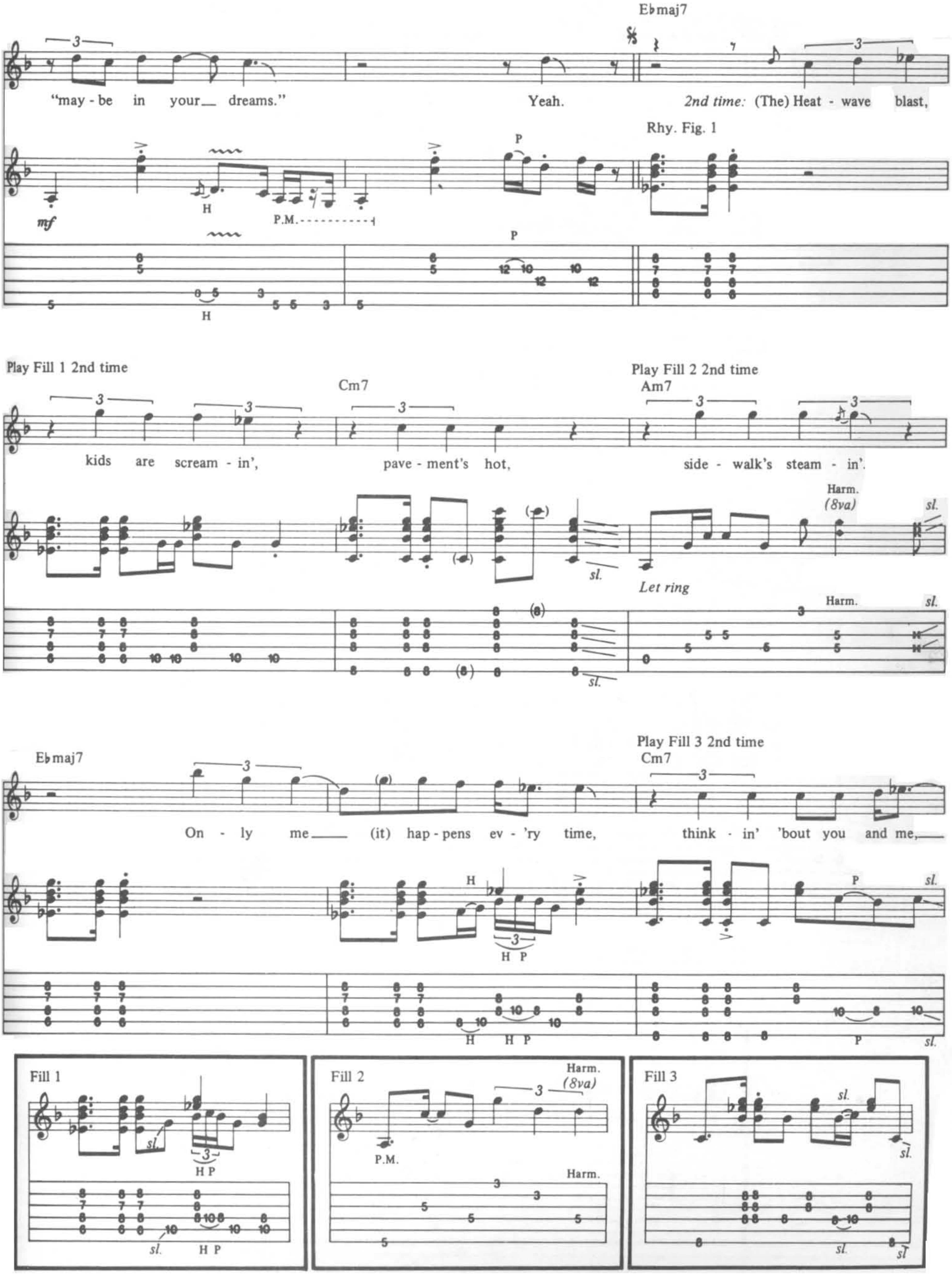

F D Dsus2D C G C D F D D A B
steel_ horse_ I ride. I'm ...want - ed dead or a - live._ I got the
...want - ed
Cadd9 G F D C G
cow - boy,_ I got the night on my side. And I'm_ want - ed
...want - ed
8va
Full
P
C D F D D C G C D F D A B
dead or a - live._ And I ride,_ dead or a - live._ I still
And I ride,
C G A G C D F D C D F G
drive_ dead or a - live._ Dead or a - live.
I_ still_ drive
C D F D C D F G C D F D
Dead or a - live._ Hmm,_ dead or a - live._ Dead or a - live._
D
rit.
sl.
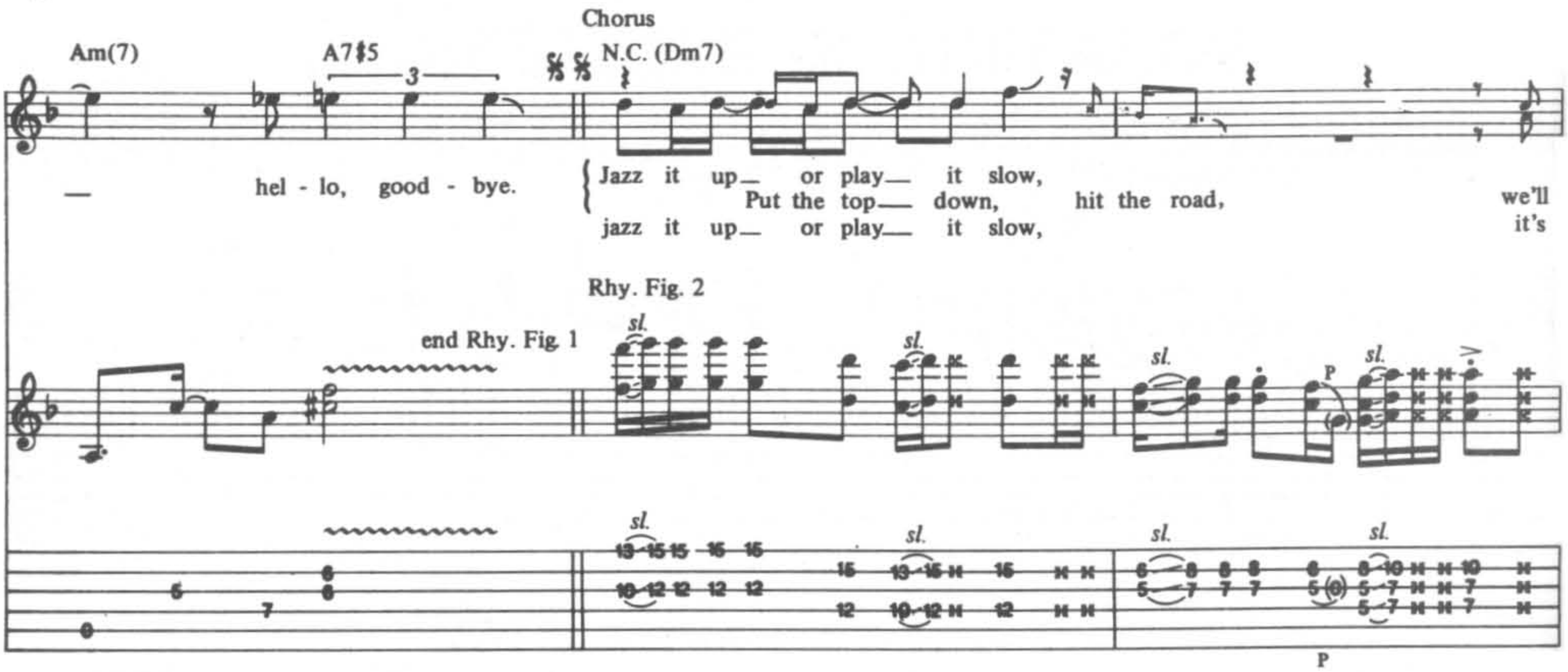
LADIES' NITE IN BUFFALO?

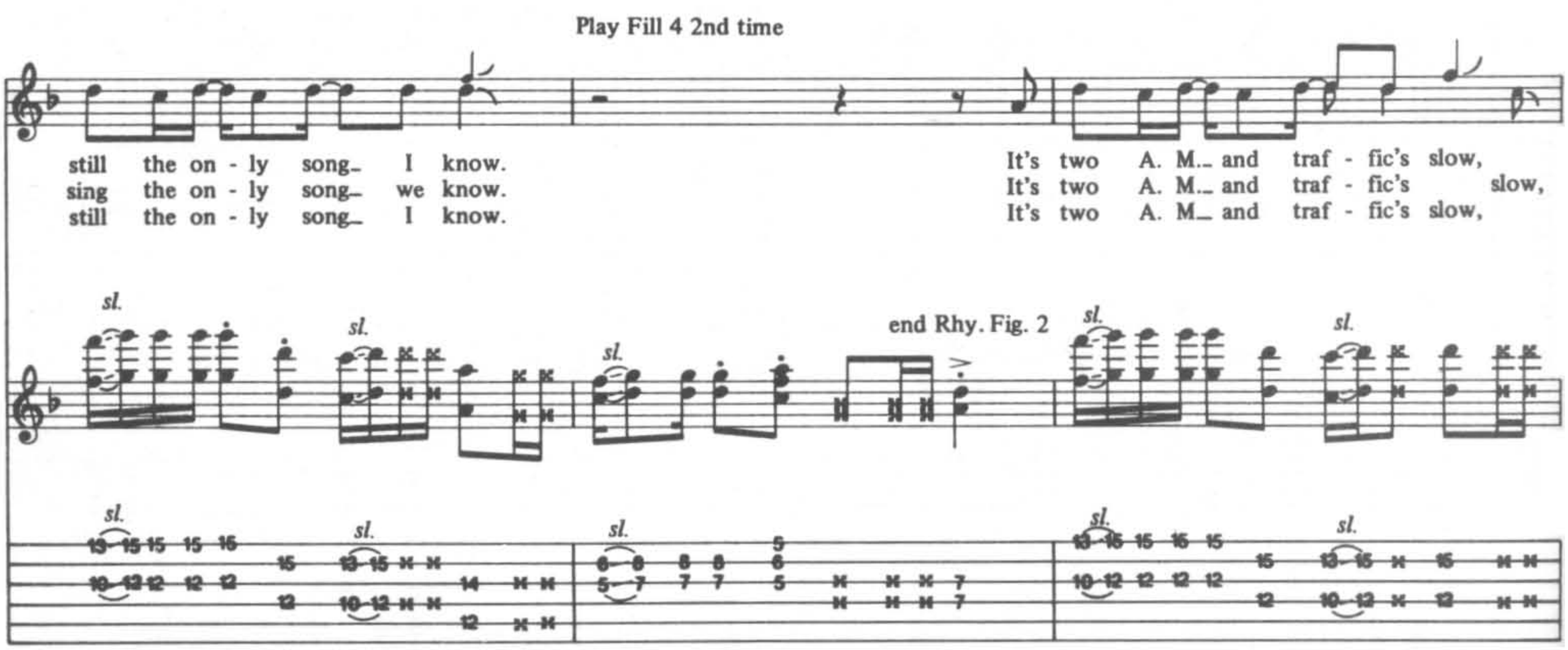
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DAVID LEE ROTH and STEVE VAI
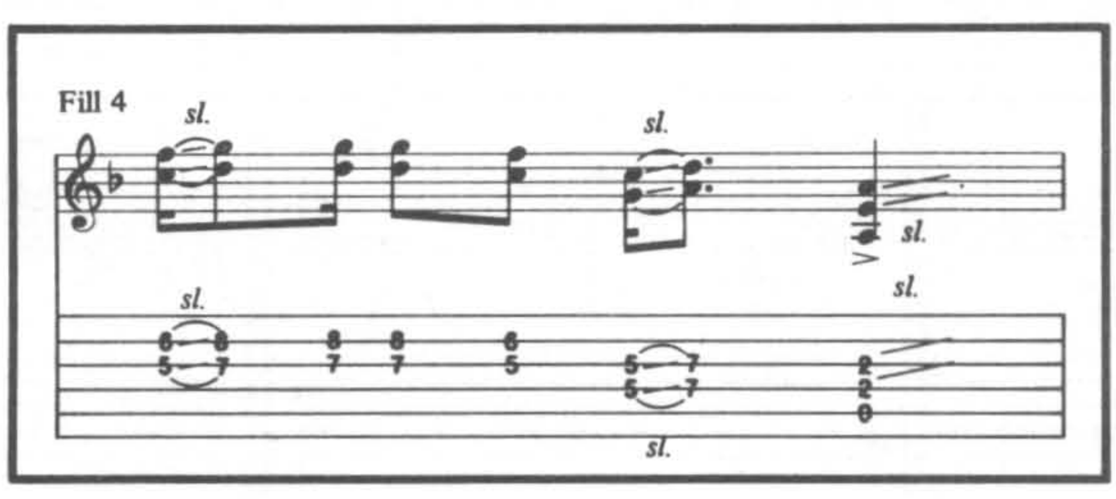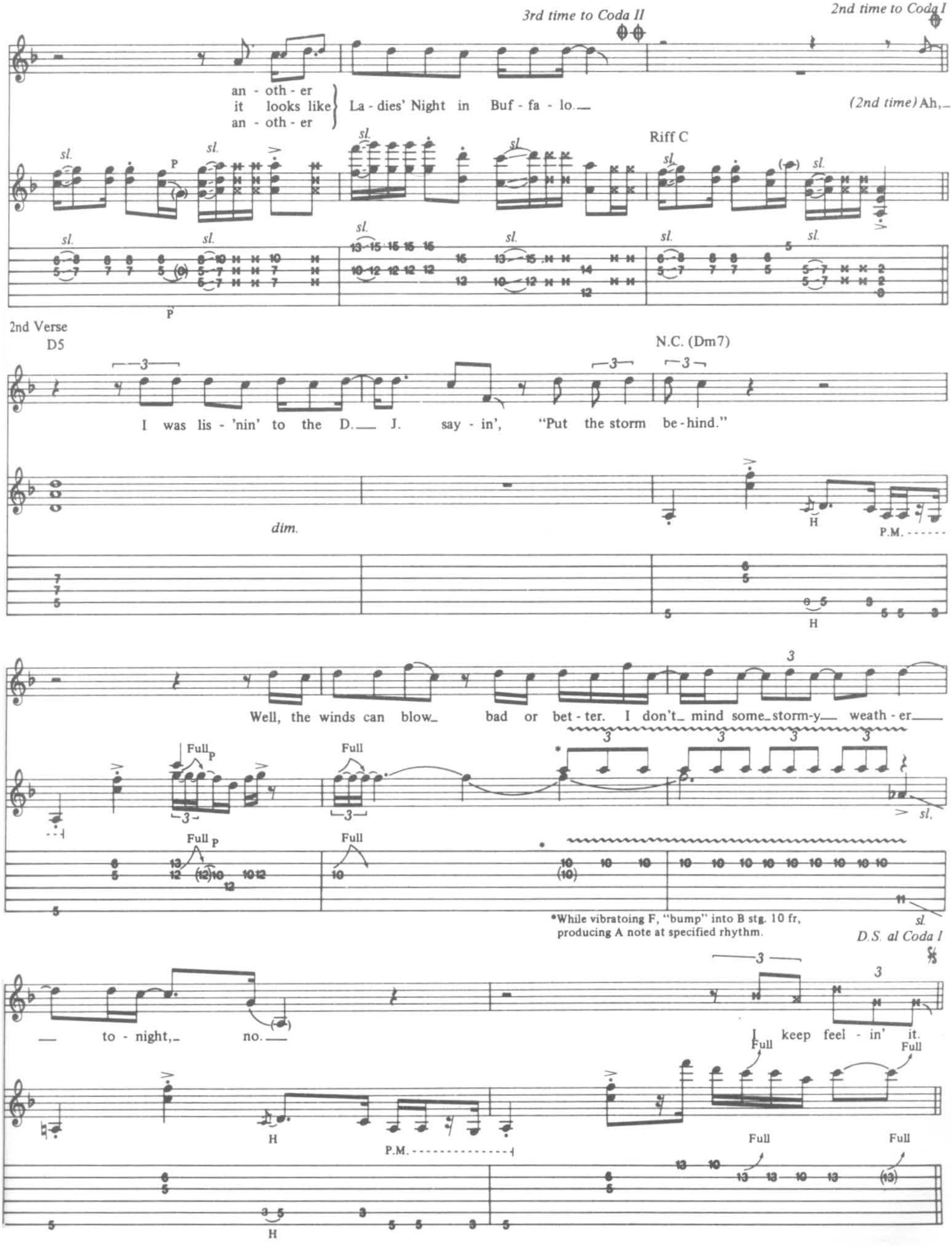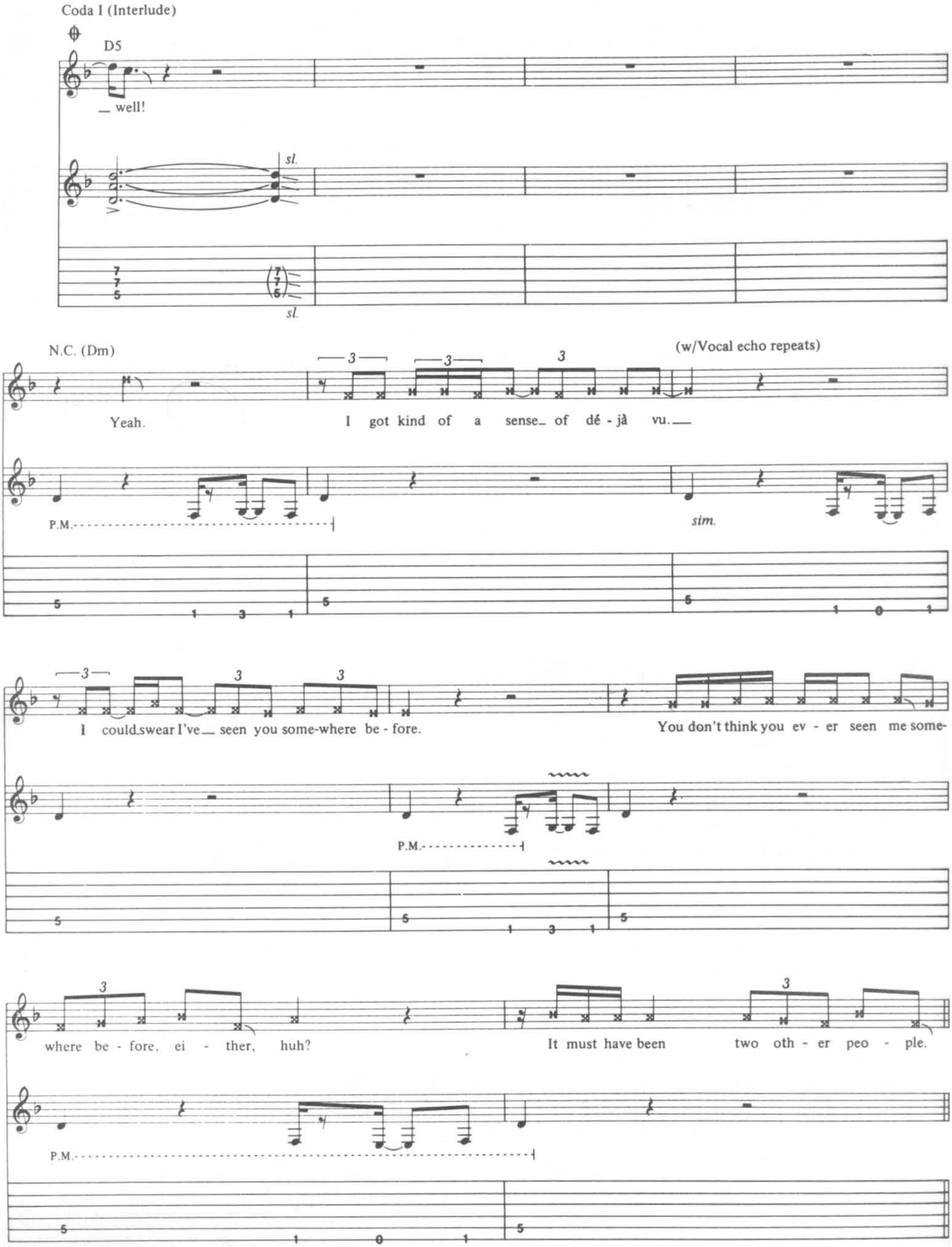





E♭maj7
"may - be in your dreams." Yeah. 2nd time: (The) Heat - wave blast,
Rhy. Fig. 1
mf
H
P.M.
P
Play Fill 1 2nd time
Cm7
Play Fill 2 2nd time
Am7
kids are scream - in', pave - ment's hot, side - walk's steam - in'.
Harm.
(8va)
sl.
Let ring
E♭maj7
Play Fill 3 2nd time
Cm7
On - ly me (it) hap - pens ev - 'ry time, think - in' 'bout you and me,
H P
Fill 1
Fill 2
Fill 3


Chorus
Am(7)
A7♯5
N.C. (Dm7)
— hel - lo, good - bye.
Jazz it up— or play— it slow,
Put the top— down, hit the road, we'll
jazz it up— or play— it slow, it's
Rhy. Fig. 2
end Rhy. Fig. 1
sl.
P


Play Fill 4 2nd time
still the on - ly song— I know.
sing the on - ly song— we know.
still the on - ly song— I know.
It's two A. M.— and traf - fic's slow,
It's two A. M.— and traf - fic's slow,
It's two A. M.— and traf - fic's slow,
end Rhy. Fig. 2
sl.
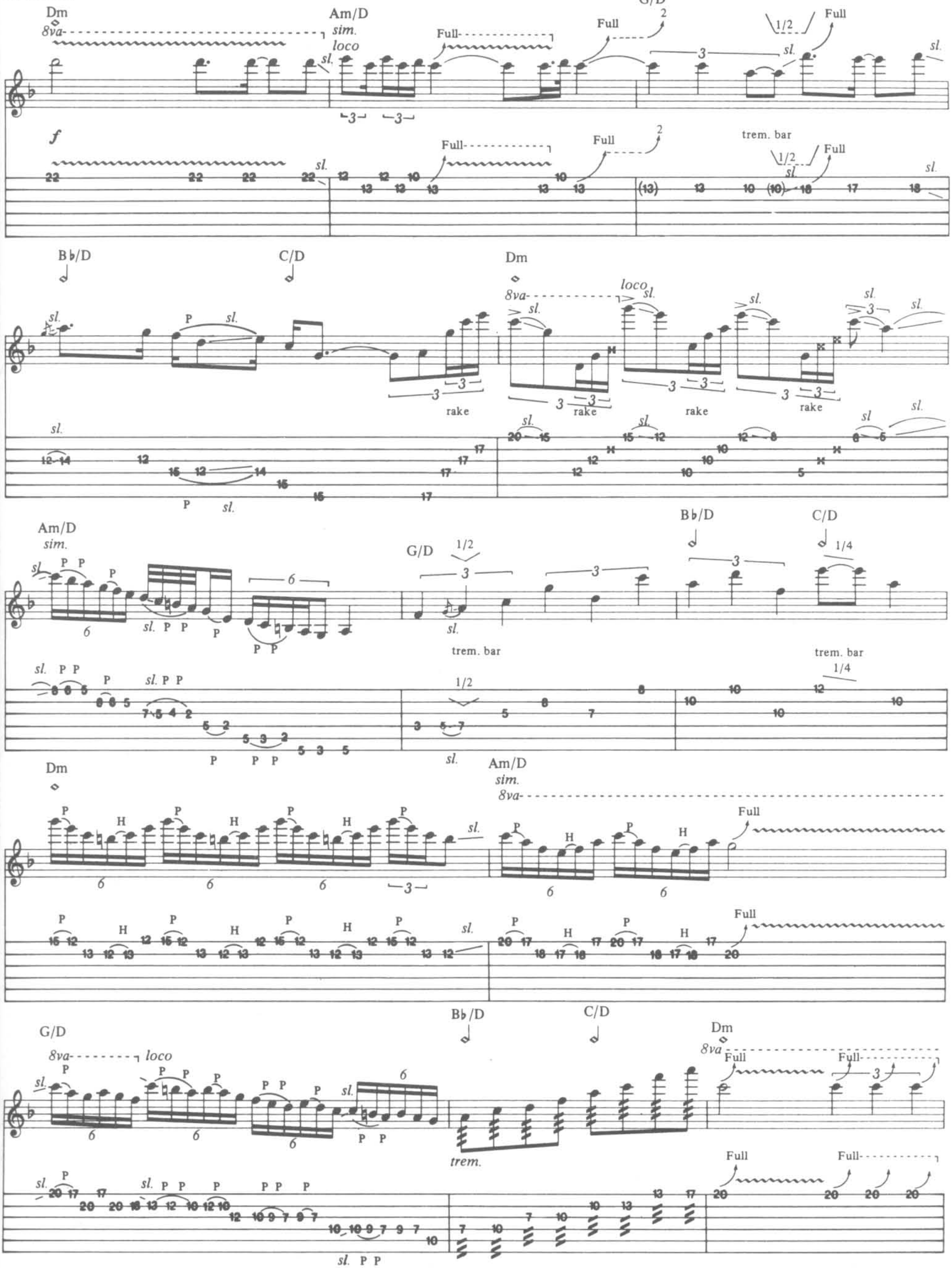

Fill 4
sl.
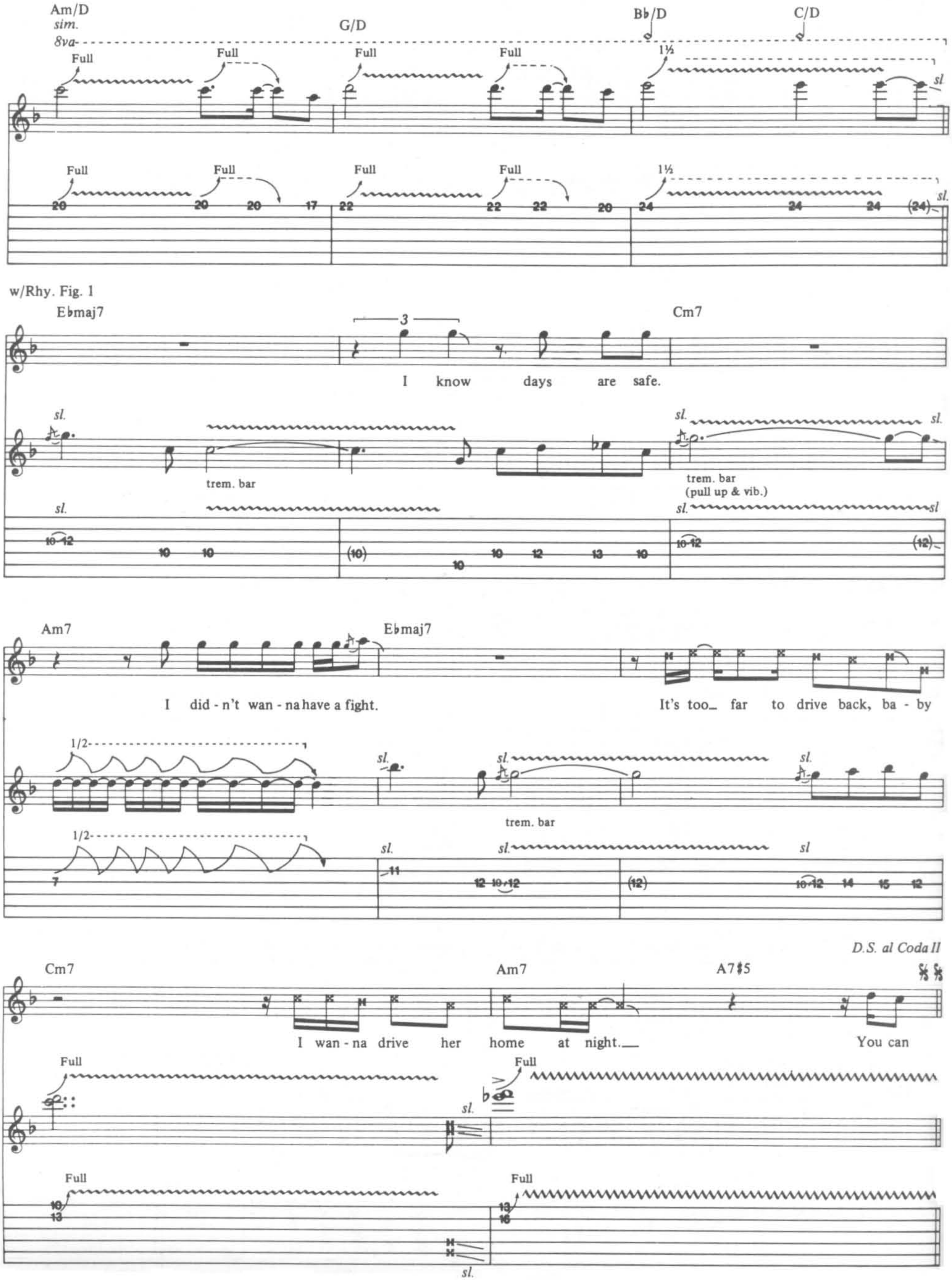

3rd time to Coda II
2nd time to Coda I
an - oth - er
it looks like
an - oth - er
La - dies' Night in Buf - fa - lo.
(2nd time) Ah,
Riff C
2nd Verse
D5
I was lis - 'nin' to the D. J. say - in', "Put the storm be - hind."
N.C. (Dm7)
dim.
P.M.
Well, the winds can blow bad or bet - ter. I don't mind some storm - y weath - er
*While vibratoing F, "bump" into B stg. 10 fr, producing A note at specified rhythm.
to - night, no.
D.S. al Coda I
I keep feel - in' it.
Full
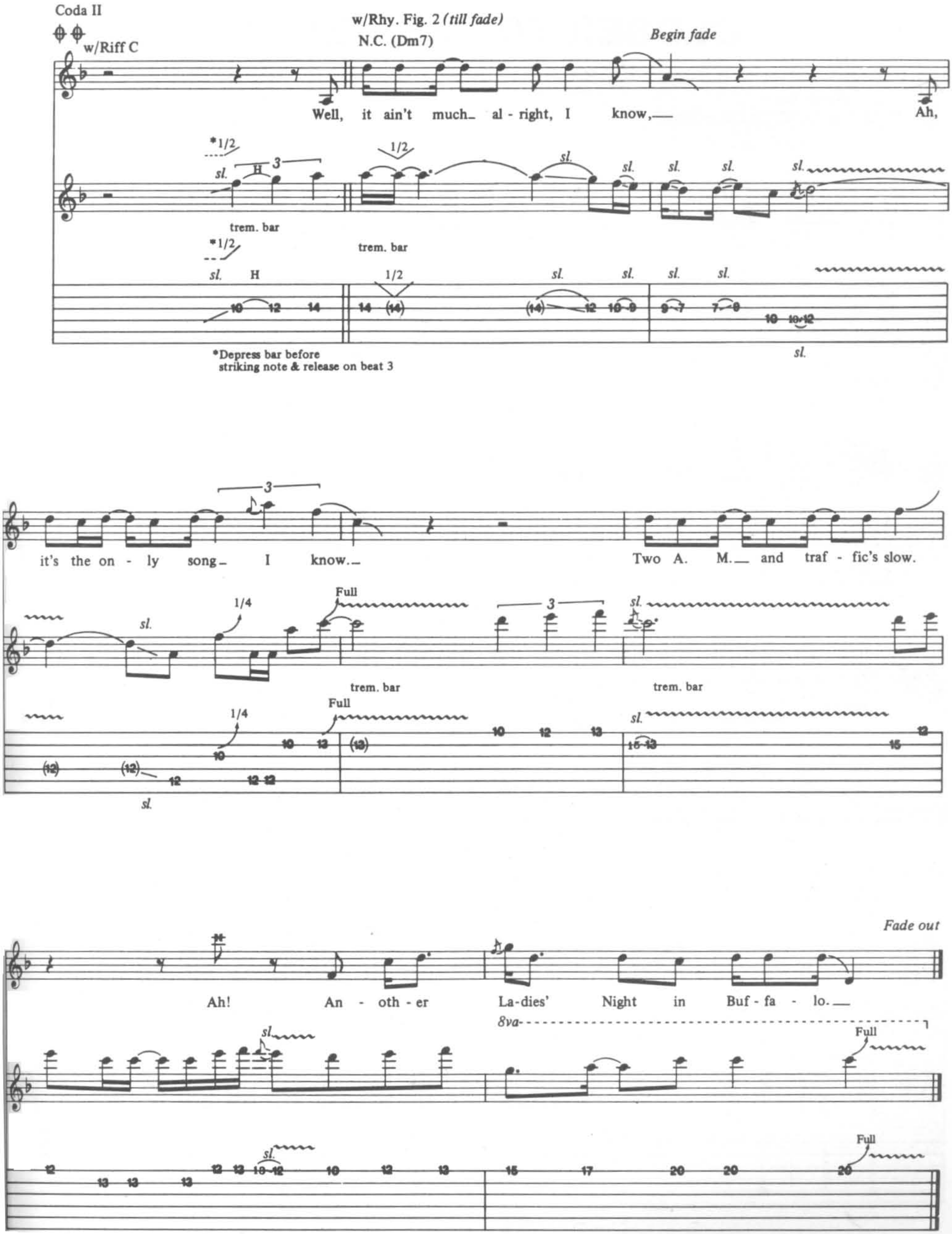


Coda I (Interlude)
D5
well!
sl.
N.C. (Dm)
(w/Vocal echo repeats)
Yeah.
I got kind of a sense of dé-jà vu.
P.M.
sim.
I could swear I've seen you some-where be-fore.
You don't think you ev-er seen me some-where be-fore, ei-ther, huh?
It must have been two oth-er peo-ple.

Guitar solo



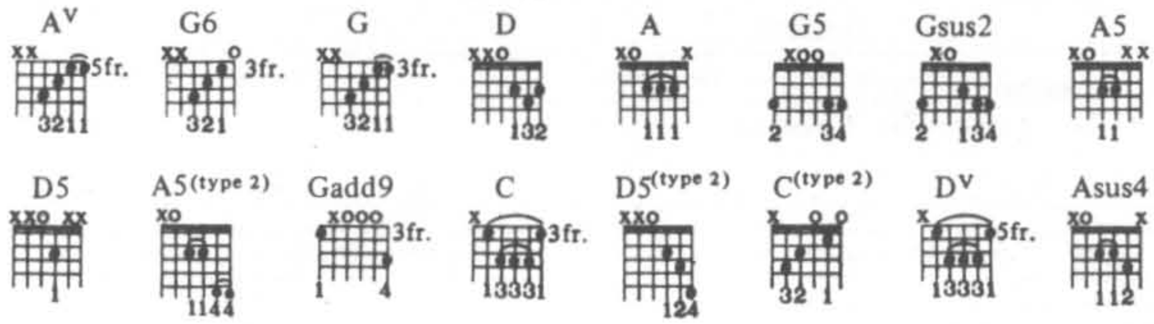

Am/D
sim.
8va
G/D
B♭/D
C/D
Full
1½
sl.
w/Rhy. Fig. 1
E♭maj7
Cm7
I know days are safe.
trem. bar
trem. bar
(pull up & vib.)
Am7
E♭maj7
I did-n't wan-na have a fight.
It's too_ far to drive back, ba-by
1/2
D.S. al Coda II
Cm7
Am7
A7♯5
I wan-na drive her home at night._
You can
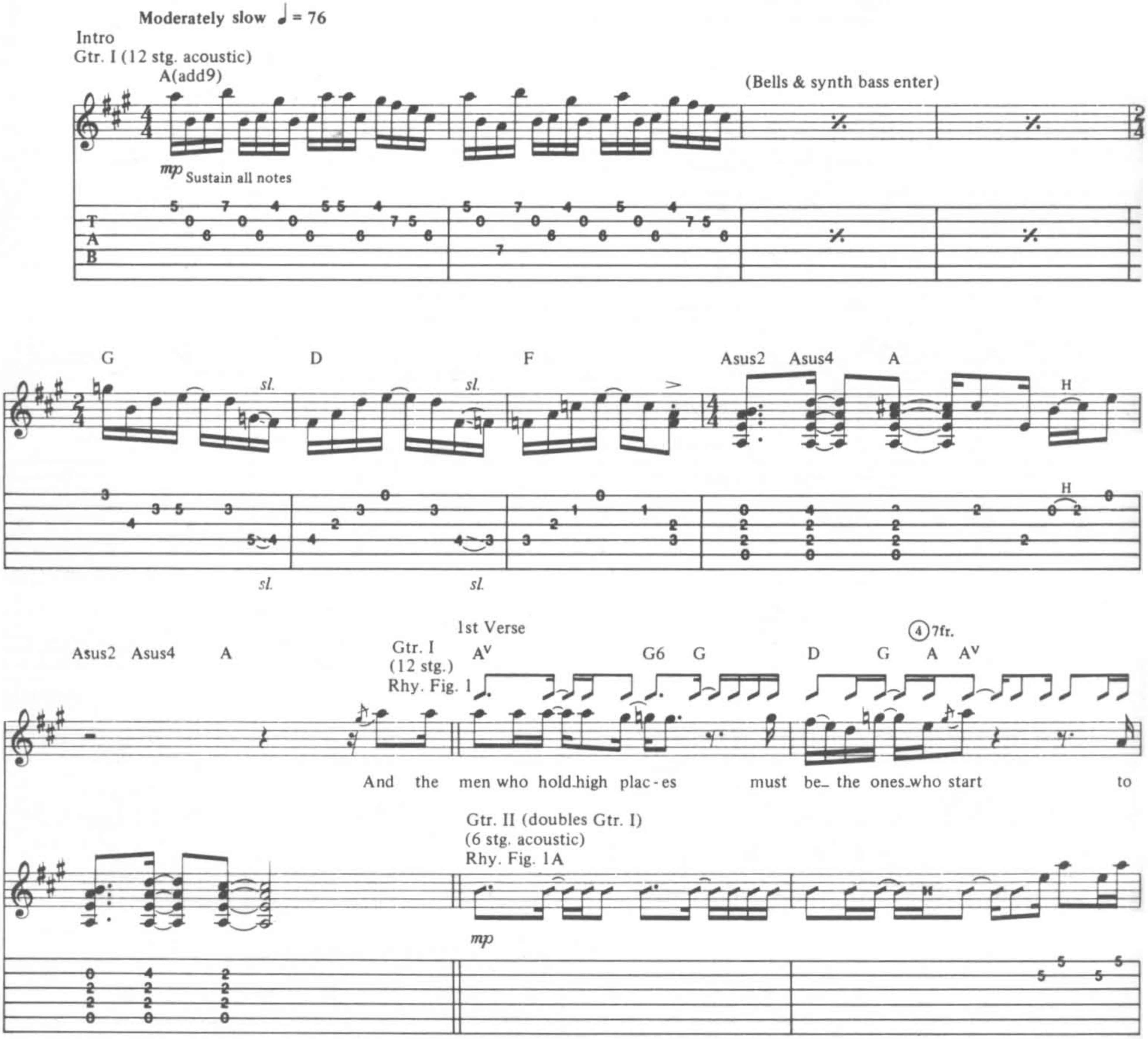

Coda II
w/Riff C
w/Rhy. Fig. 2 (till fade)
N.C. (Dm7)
Begin fade
Well, it ain't much_ al - right, I know,__
Ah,
trem. bar
*Depress bar before striking note & release on beat 3
it's the on - ly song_ I know._
Two A. M._ and traf - fic's slow.
Ah! An - oth - er La-dies' Night in Buf - fa - lo.__
Fade out
8va
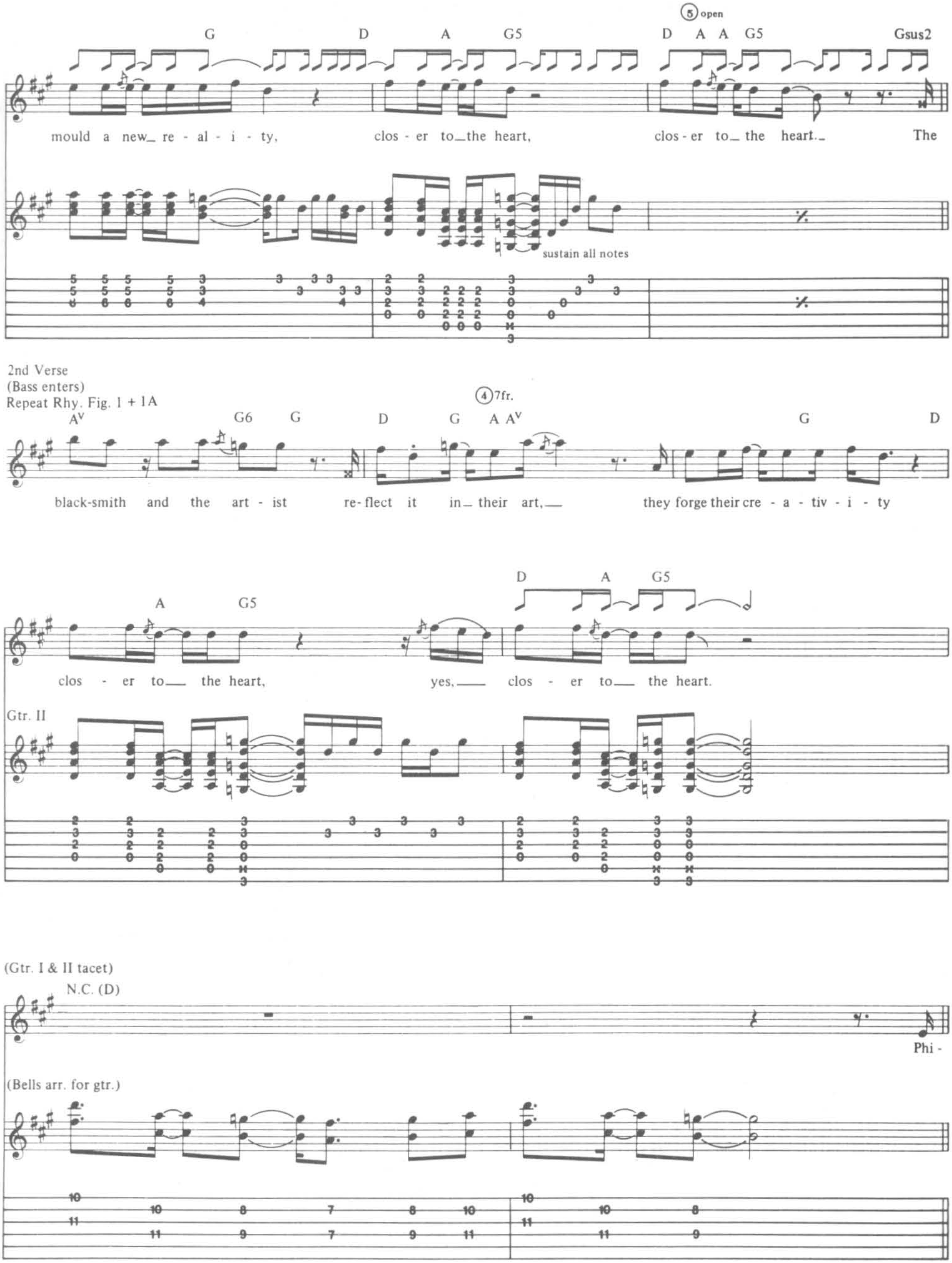
CLOSER TO THE HEART

Words by
NEIL PEART and PETER TALBOT

Music by
GEDDY LEE and ALEX LIFESON
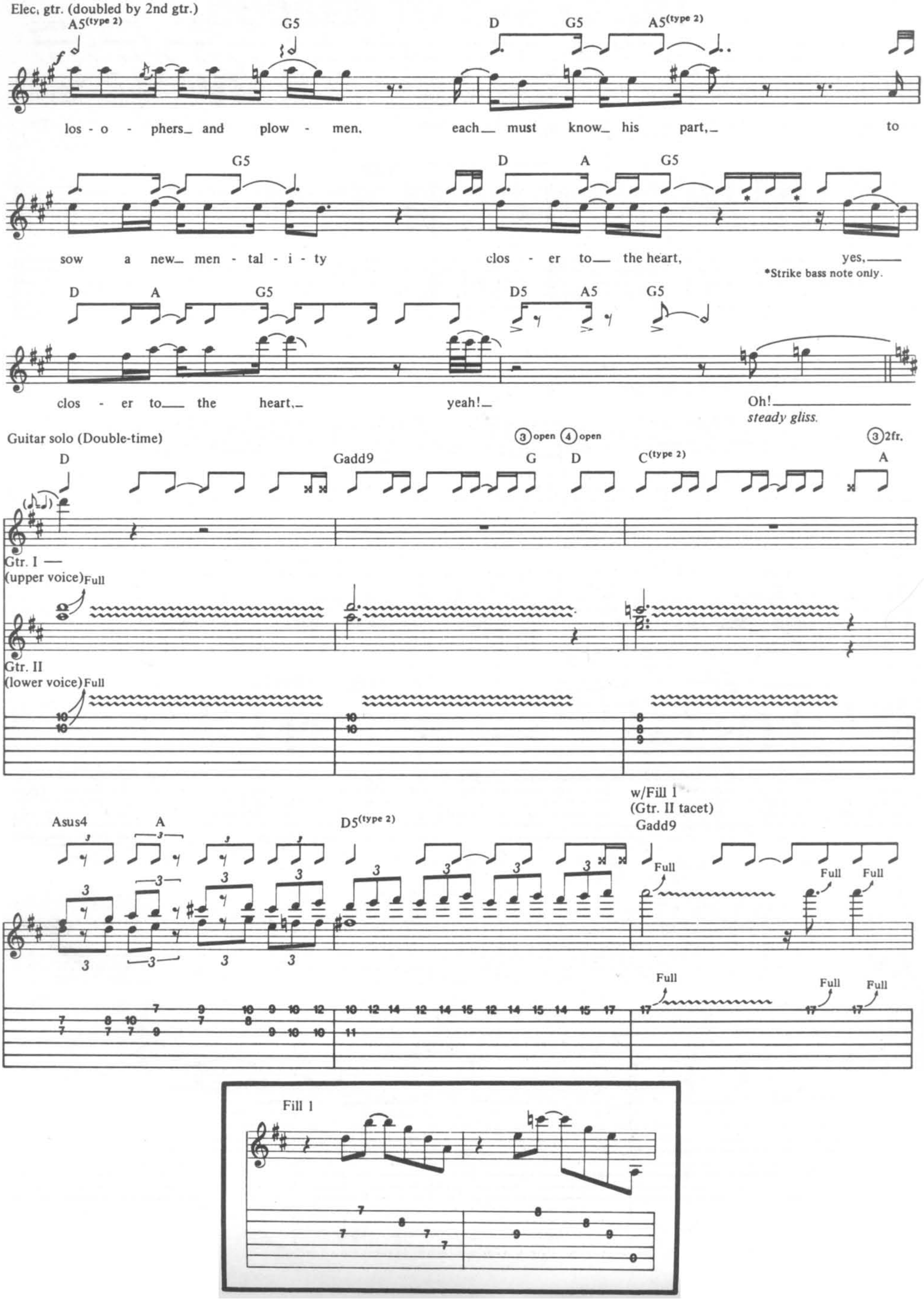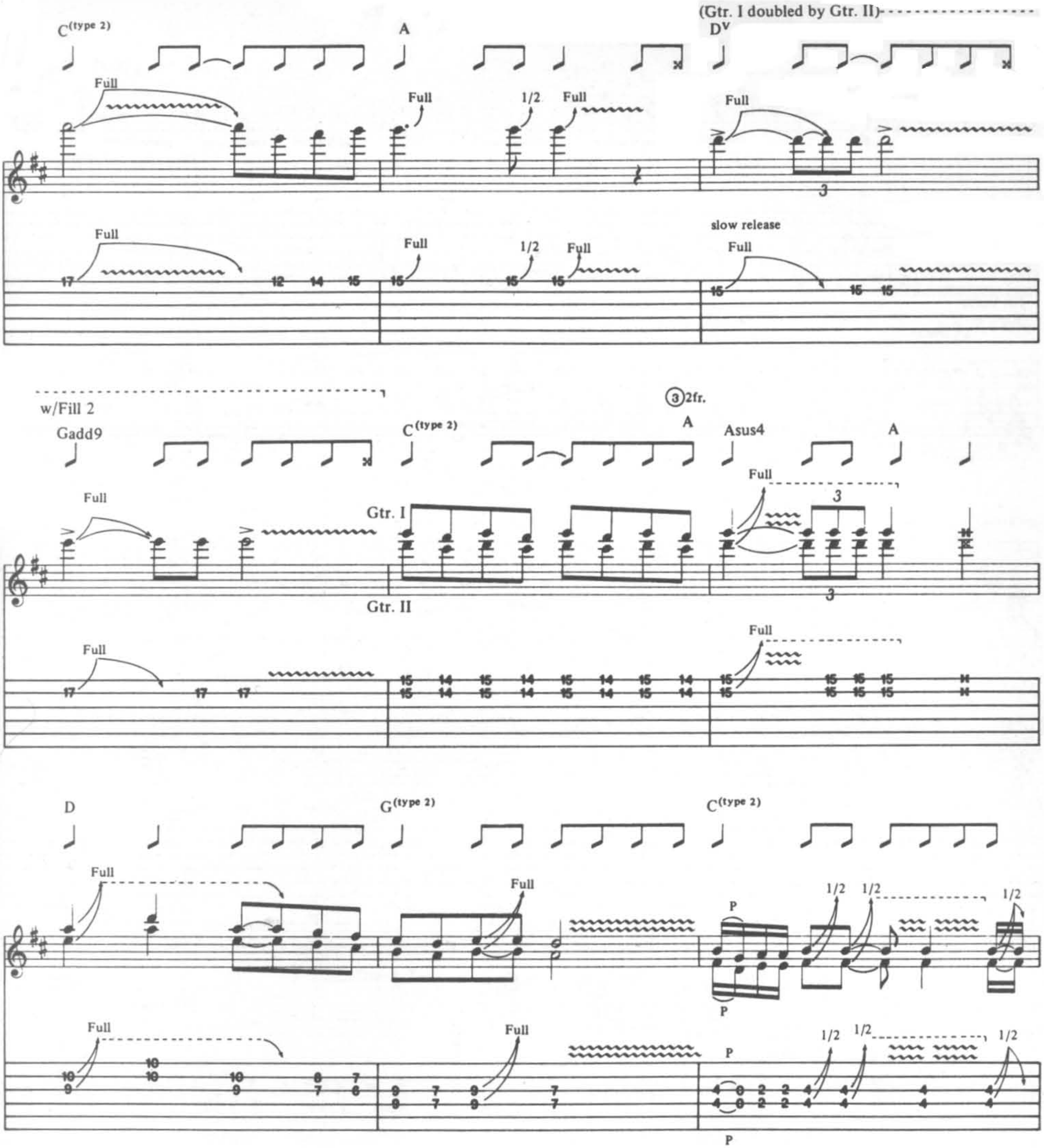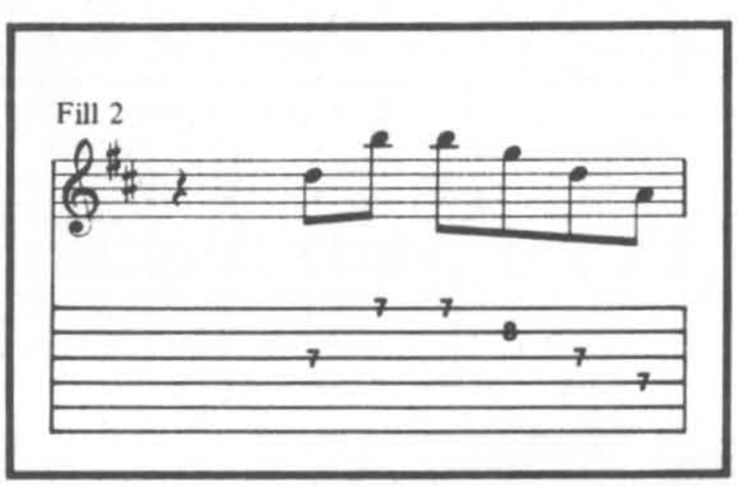






5 open
G D A G5 D A A G5 Gsus2
mould a new re - al - i - ty, clos - er to the heart, clos - er to the heart. The
sustain all notes
2nd Verse
(Bass enters)
Repeat Rhy. Fig. 1 + 1A
4 7fr.
A G6 G D G A A G D
black-smith and the art - ist re - flect it in their art, they forge their cre - a - tiv - i - ty
A G5 D A G5
clos - er to the heart, yes, clos - er to the heart.
Gtr. II
(Gtr. I & II tacet)
N.C. (D)
Phi -
(Bells arr. for gtr.)

3rd Verse
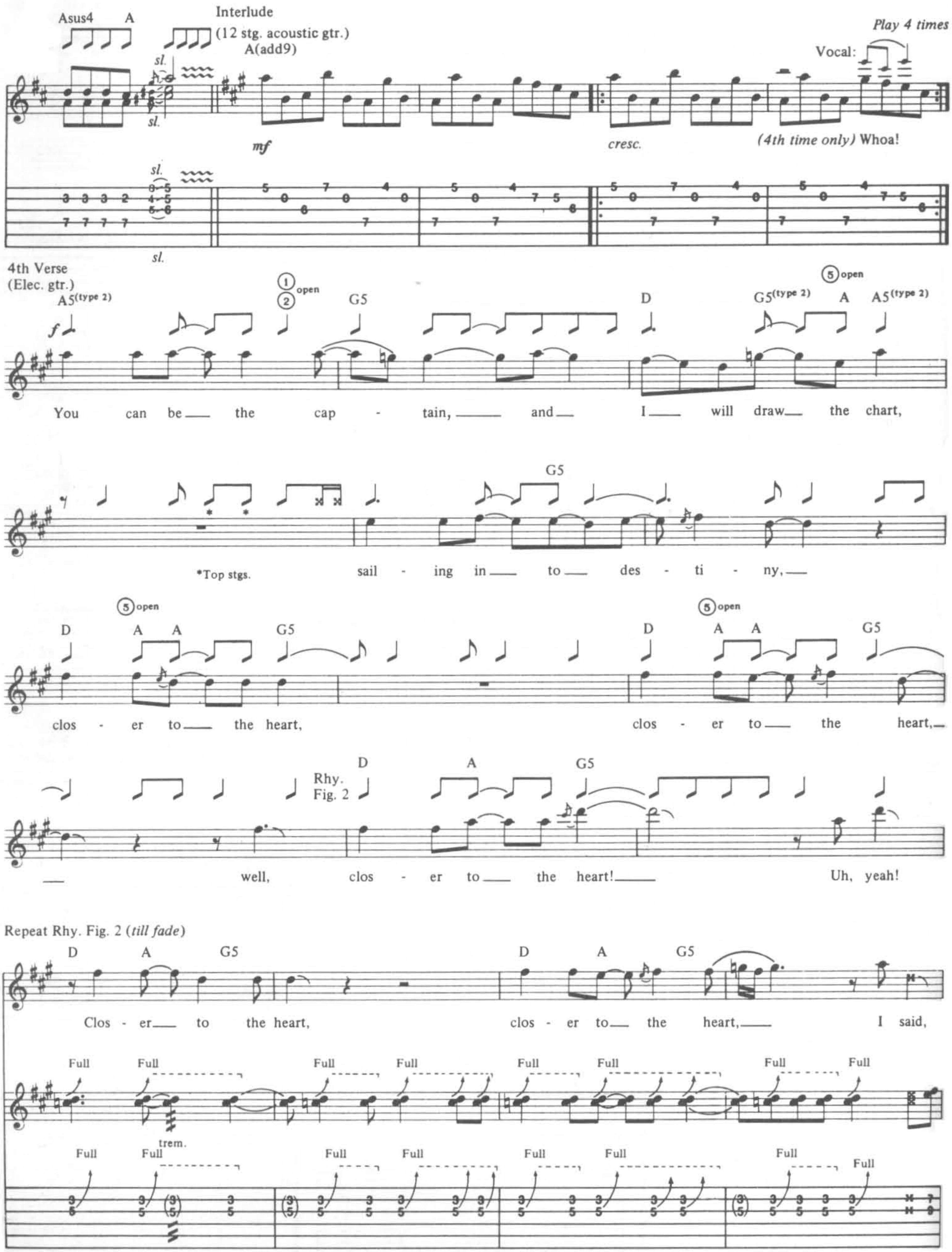

Elec. gtr. (doubled by 2nd gtr.)
A5(type 2) G5 D G5 A5(type 2)
los - o - phers and plow - men, each must know his part, to
G5 D A G5
sow a new men - tal - i - ty clos - er to the heart, yes,
*Strike bass note only.
D A G5 D5 A5 G5
clos - er to the heart, yeah! Oh!
steady gliss.
Guitar solo (Double-time)
D Gadd9 G D C(type 2) A
3 open 4 open 3 2fr.
Gtr. I — (upper voice)
Full
Gtr. II (lower voice)
Asus4 A D5(type 2)
w/Fill 1
(Gtr. II tacet)
Gadd9
Full
Fill 1
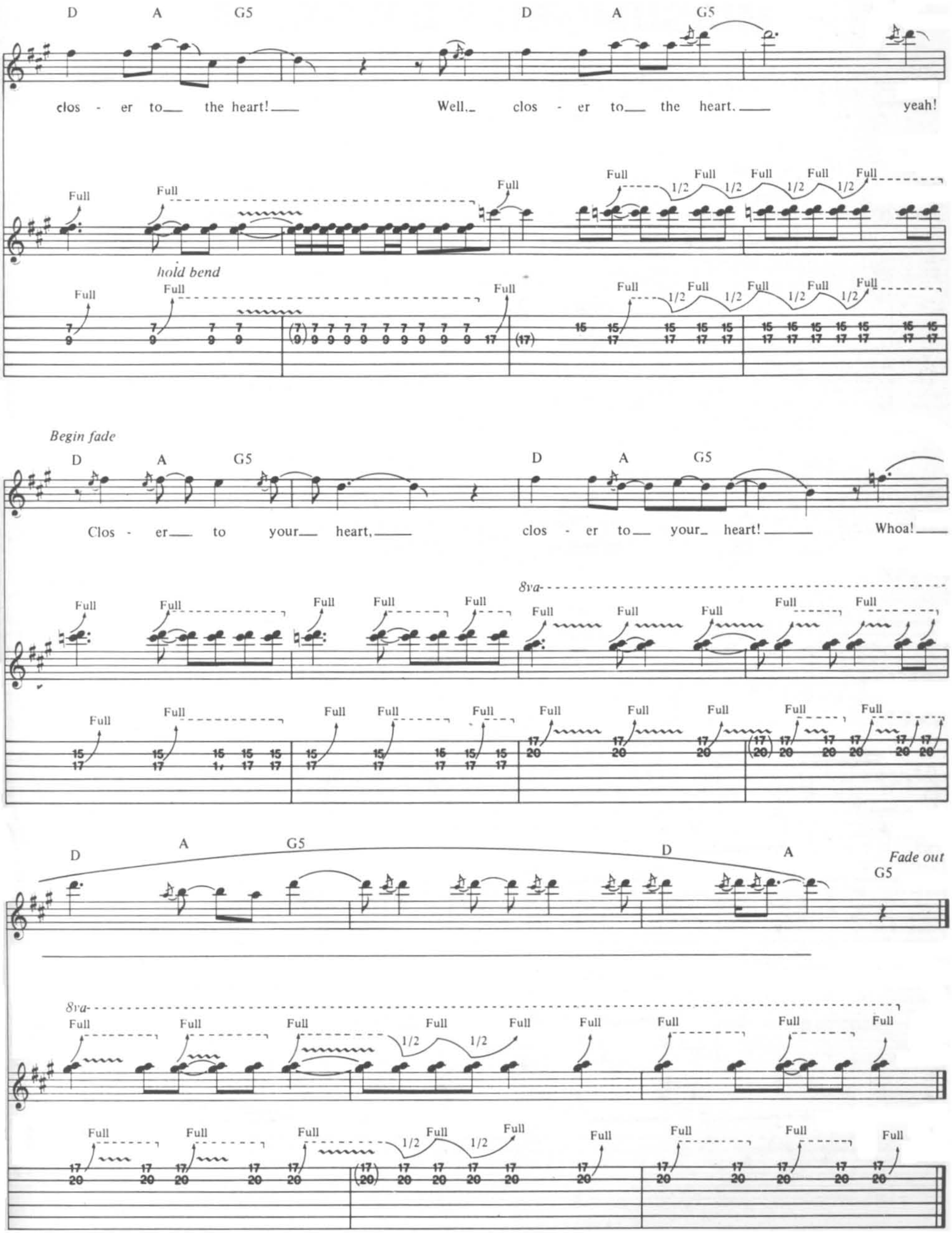


(Gtr. I doubled by Gtr. II)
C(type 2)
A
Dv
Full
1/2
slow release
w/Fill 2
Gadd9
Gtr. I
Gtr. II
A
Asus4
D
G(type 2)
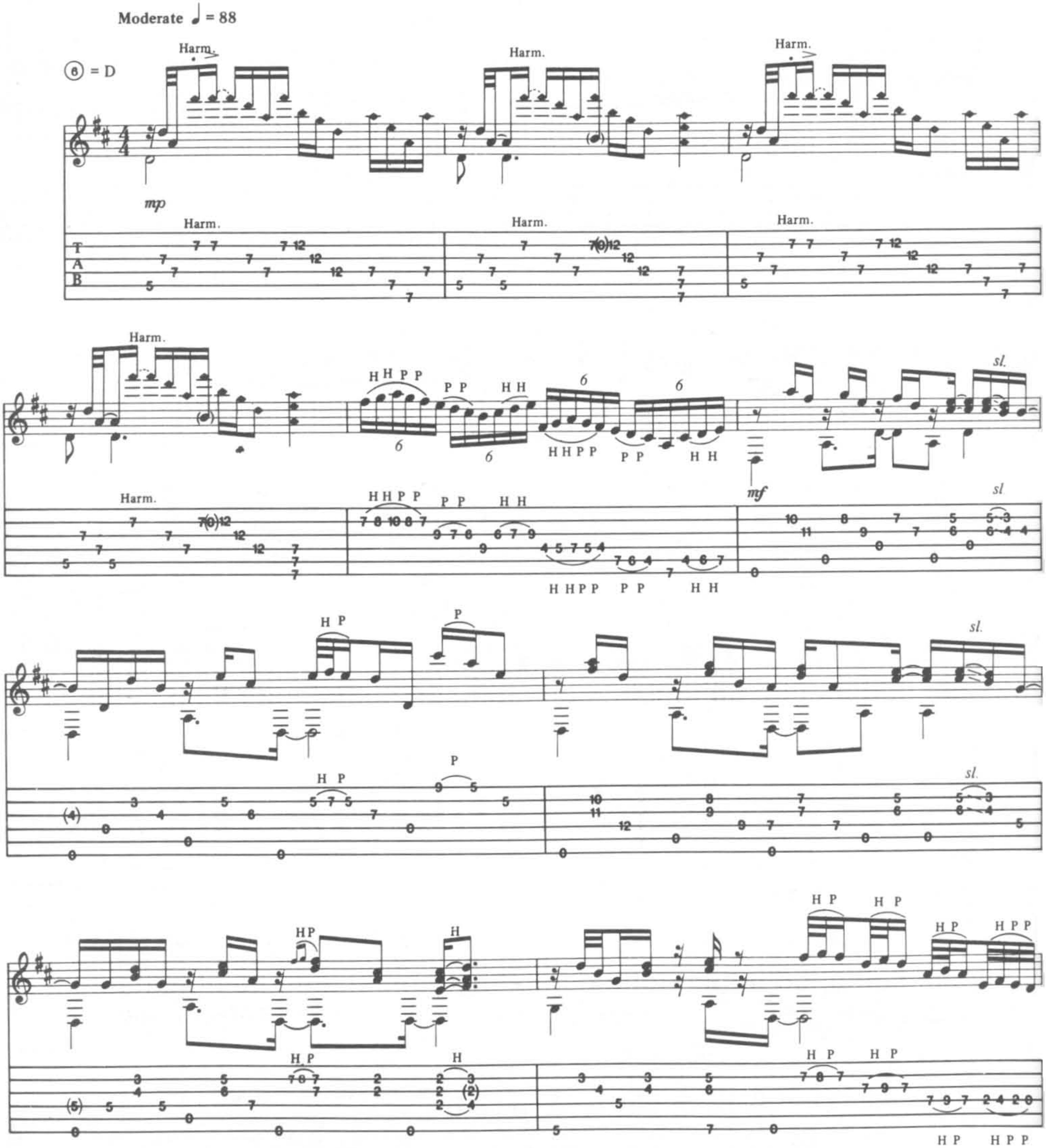


Fill 2
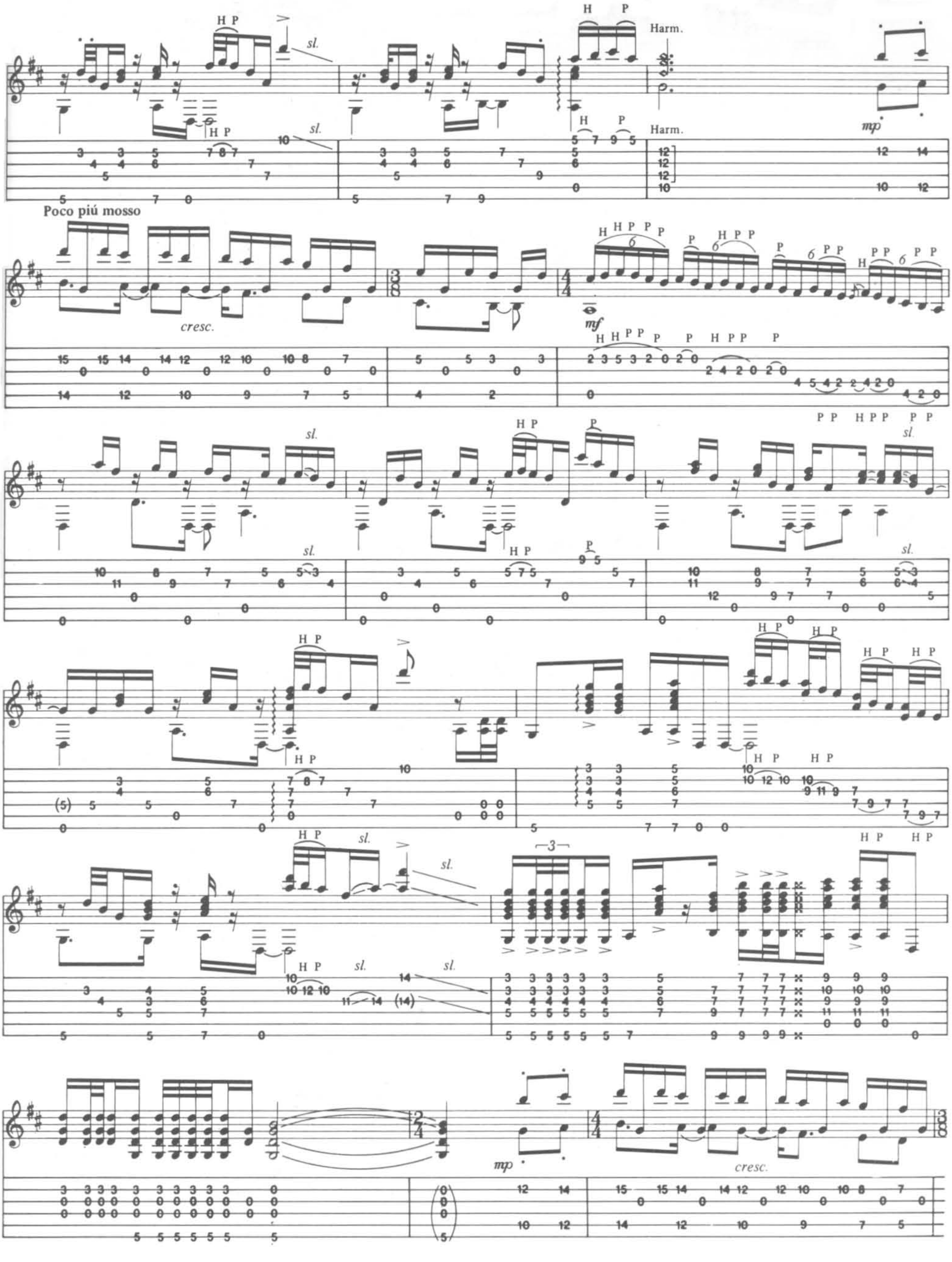

Asus4 A
Interlude
(12 stg. acoustic gtr.)
A(add9)
Play 4 times
Vocal:
sl.
mf
cresc.
(4th time only) Whoa!
4th Verse
(Elec. gtr.)
A5(type 2)
open
G5
D
G5(type 2) A A5(type 2)
f
You can be the cap - tain, and I will draw the chart,
*Top stgs.
sail - ing in to des - ti - ny,
D A A G5
clos - er to the heart,
clos - er to the heart,
well, clos - er to the heart!
Rhy. Fig. 2
Uh, yeah!
Repeat Rhy. Fig. 2 (till fade)
Clos - er to the heart,
clos - er to the heart,
I said,
Full
trem.
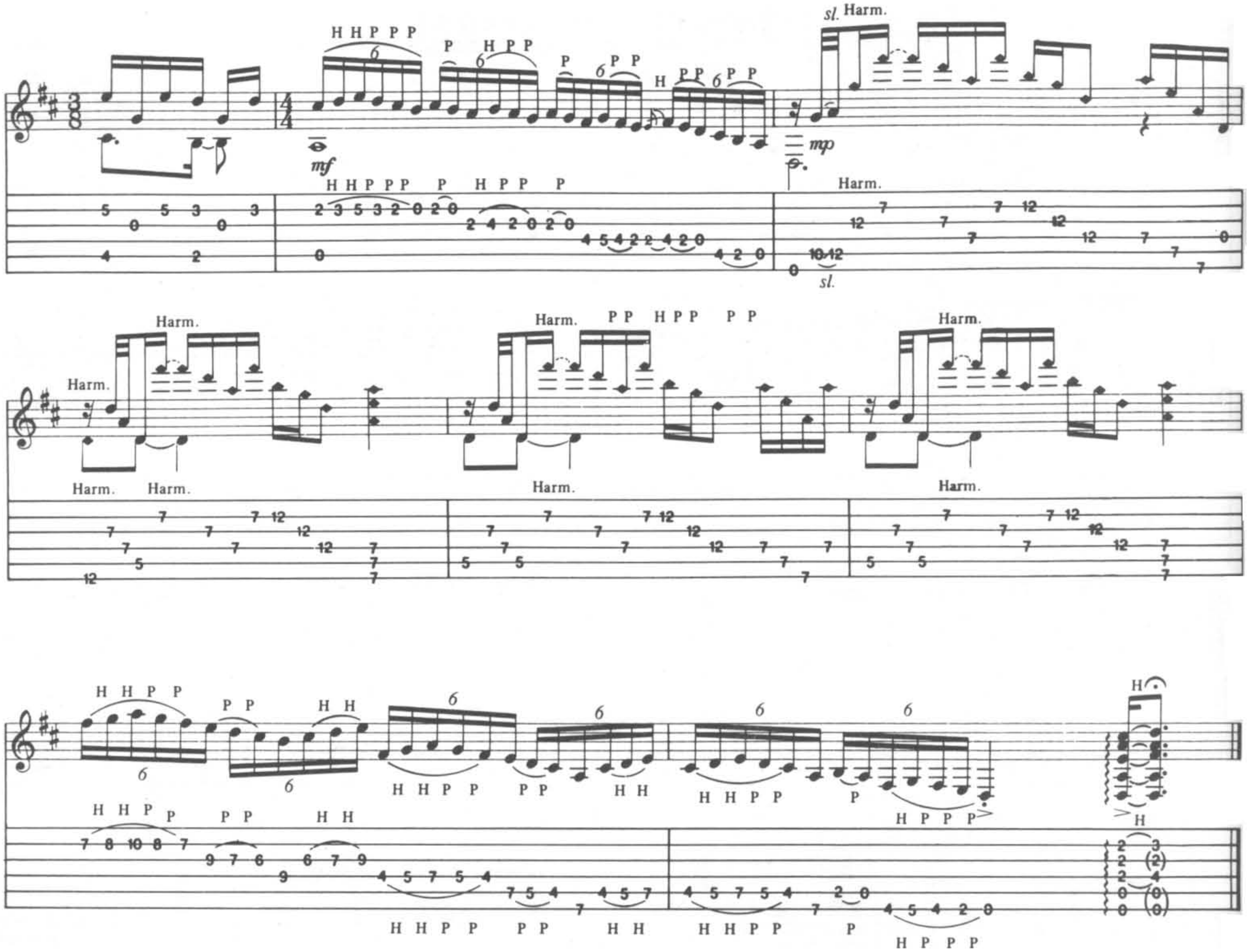

D A G5 D A G5
clos - er to the heart! Well, clos - er to the heart. yeah!
hold bend
Begin fade
D A G5 D A G5
Clos - er to your heart, clos - er to your heart! Whoa!
8va
D A G5 D A
Fade out
G5

MIDSUMMER'S DAYDREAM

By
RIK EMMETT, MIKE LEVINE
and GIL MOORE
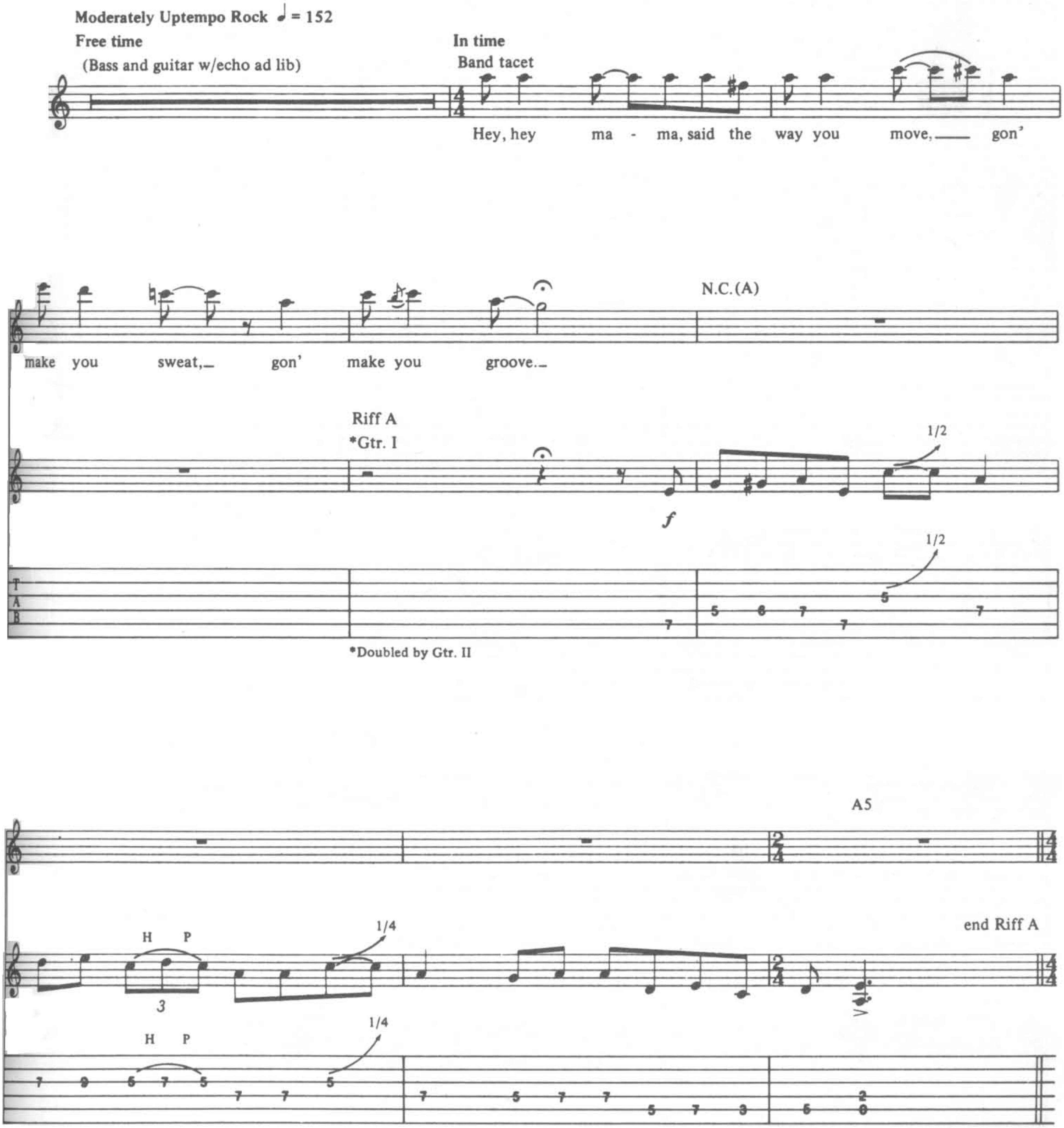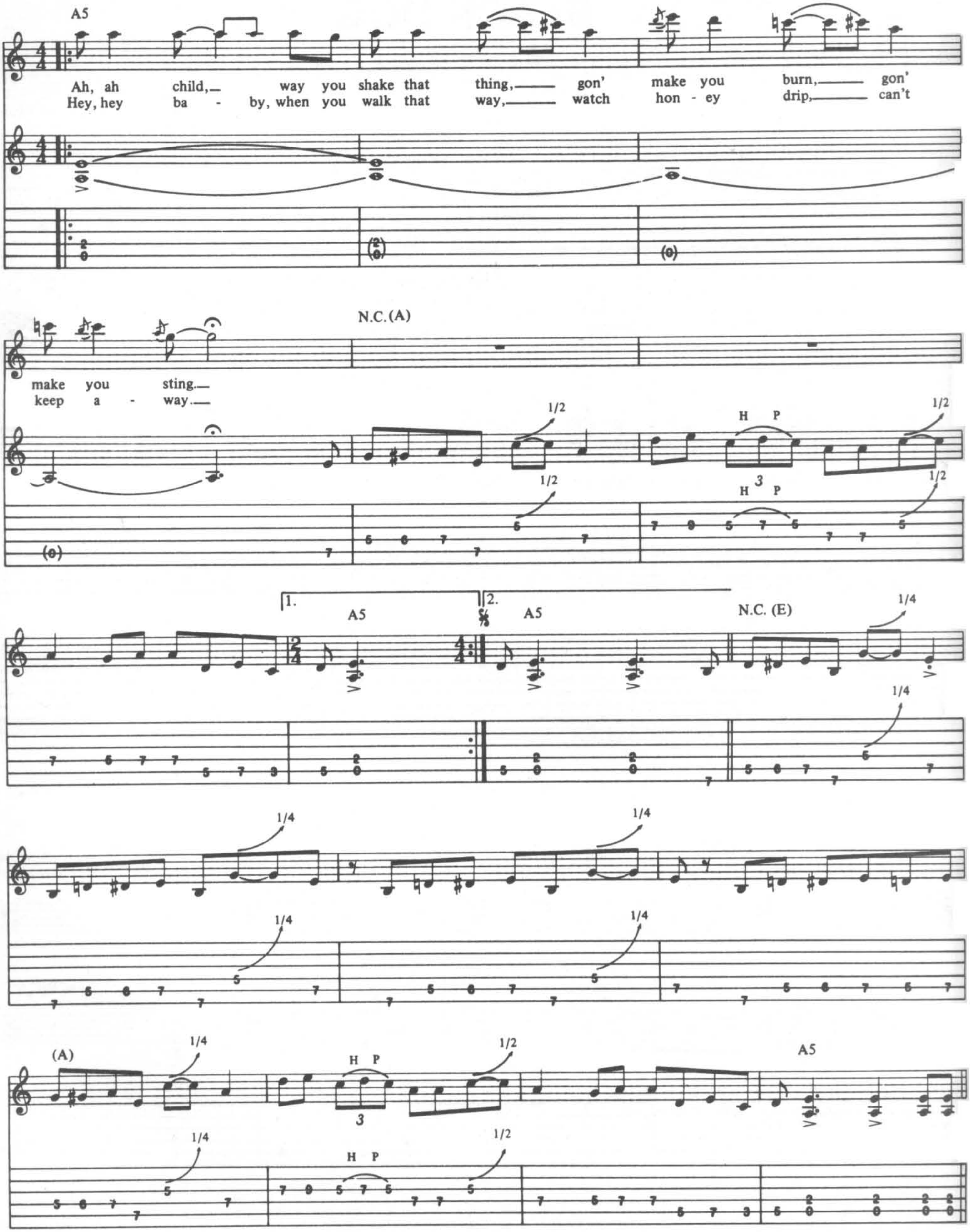



Harm.
Poco più mosso
cresc.
sl.
mp
mf
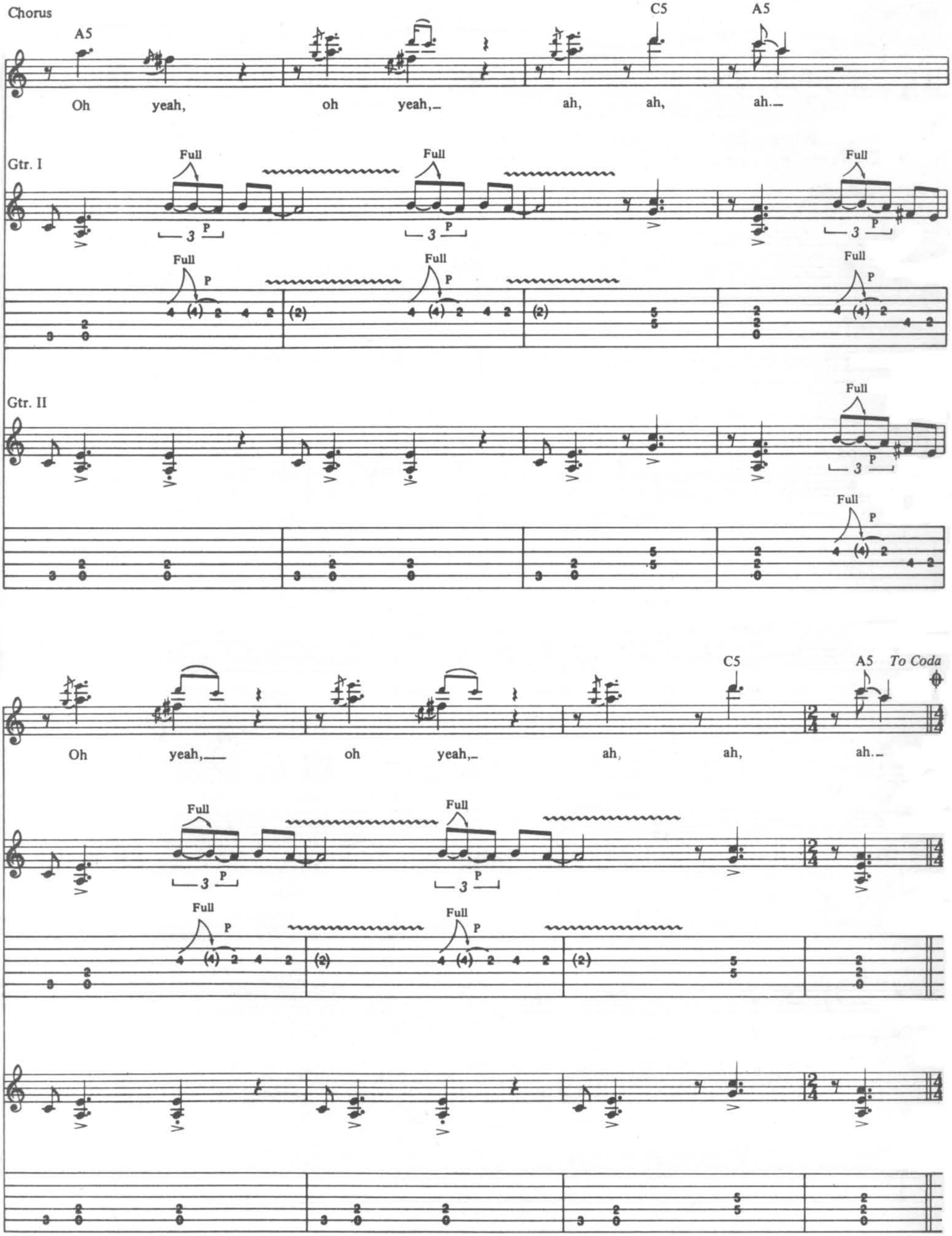

H H P P P
P
H P P
sl.
Harm.
mf
mp
Harm.
P P
H P P
Harm.
H H P P
P P
H H
H H P P
P P
H H
H H P P
P
H P P P
H

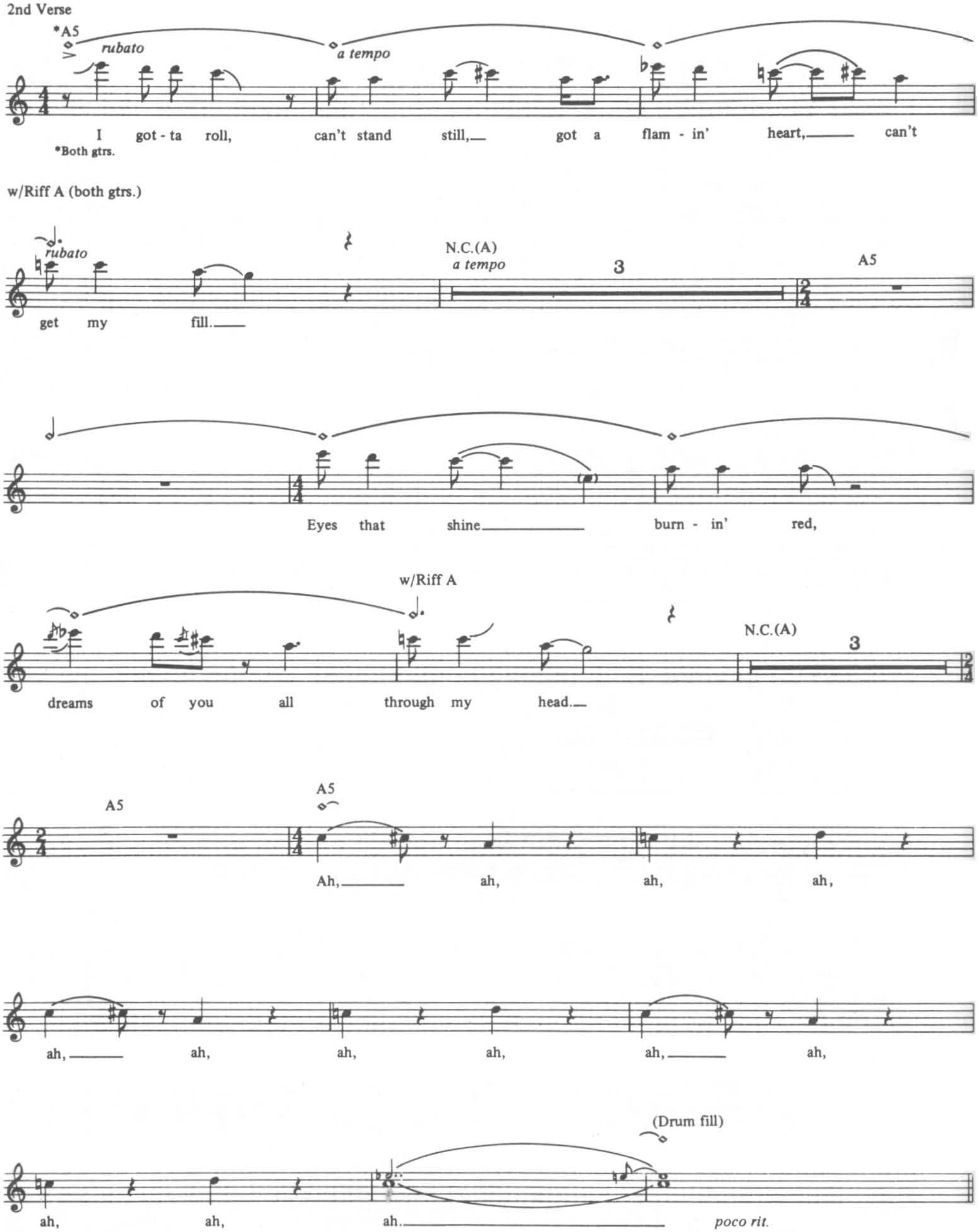
BLACK DOG
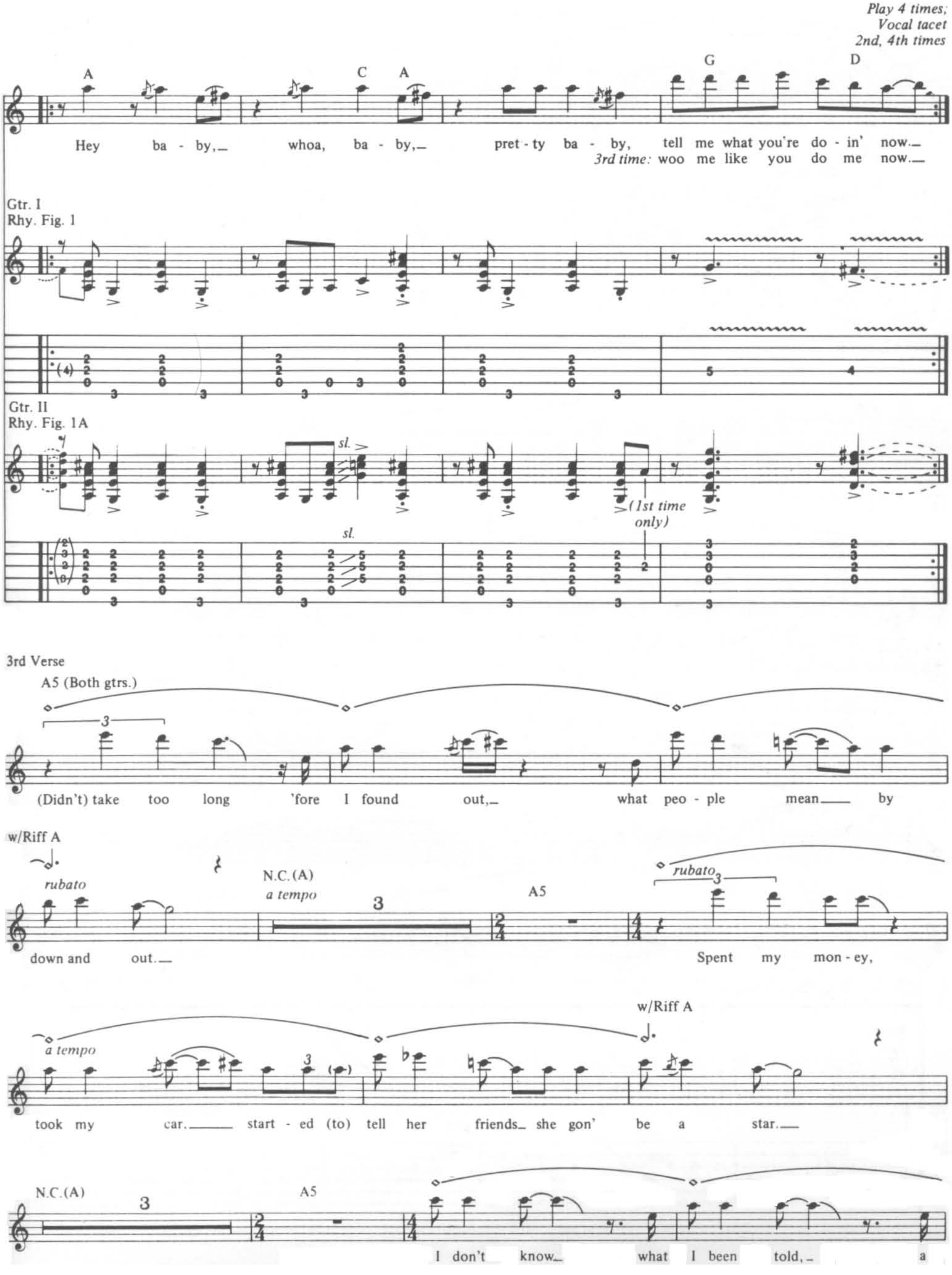
Words and Music by
JIMMY PAGE, ROBERT PLANT
and JOHN PAUL JONES
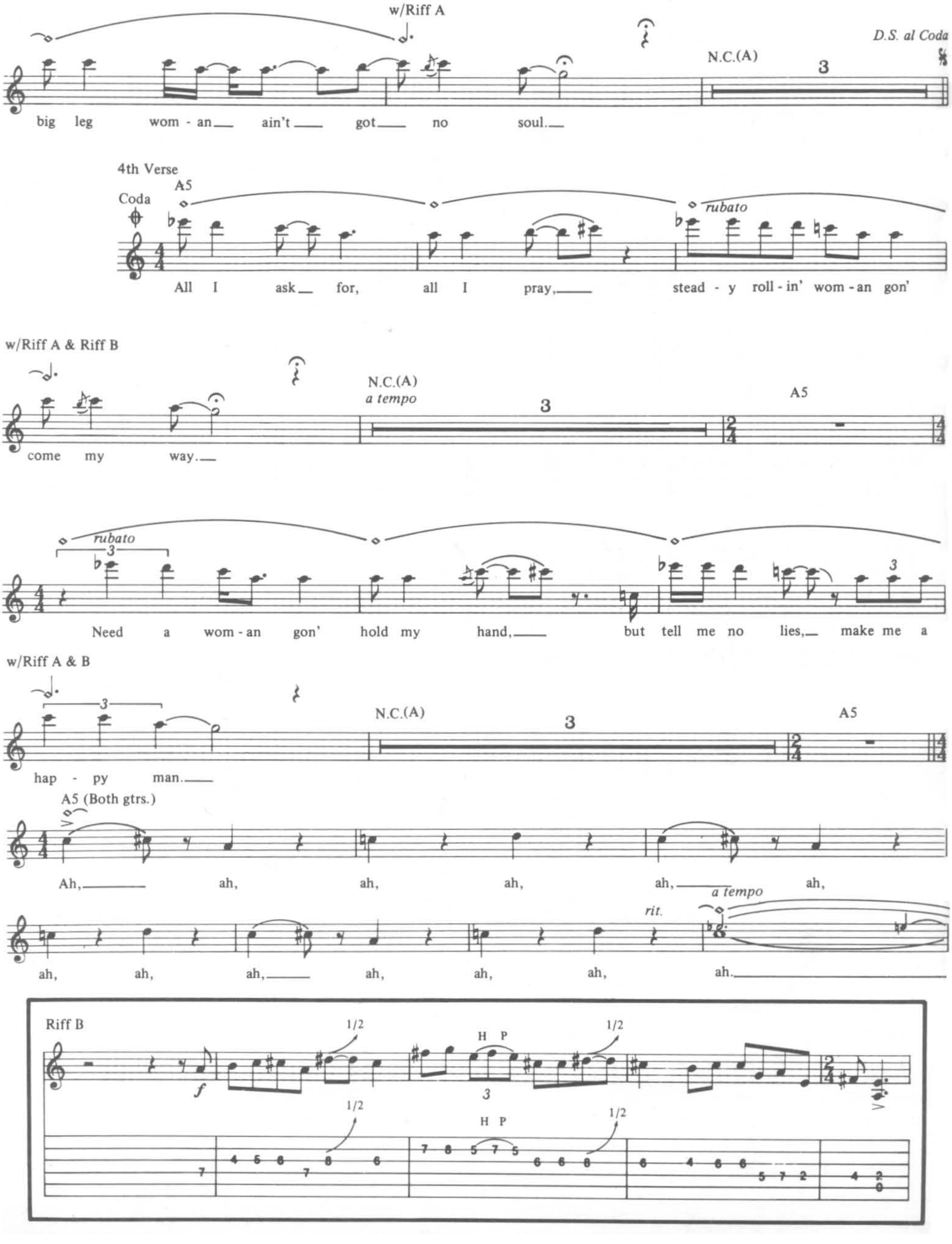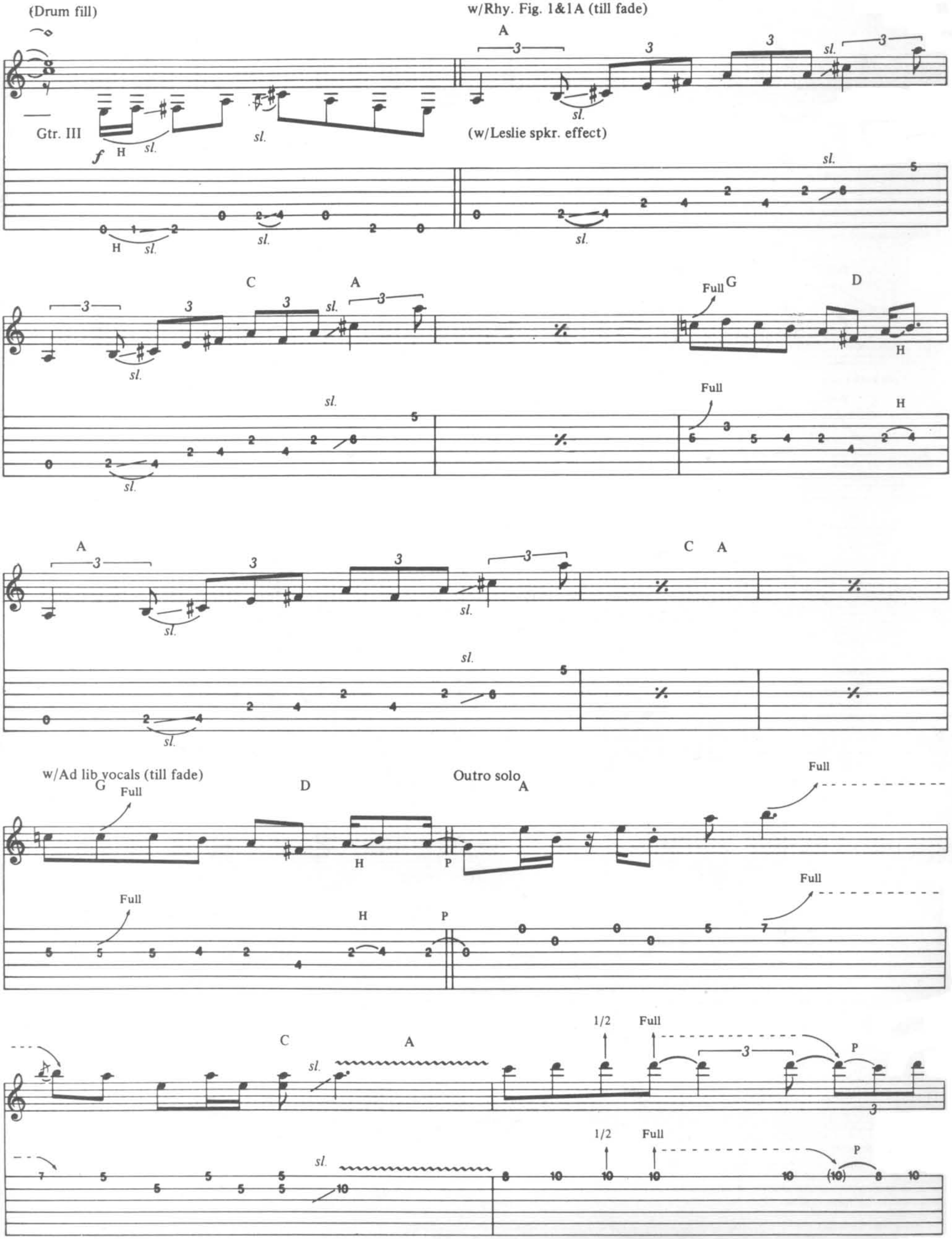



A5
Ah, ah child, way you shake that thing, gon' make you burn, gon'
Hey, hey ba - by, when you walk that way, watch hon - ey drip, can't
make you sting.
keep a - way.
N.C. (A)
1.
A5
2.
A5
N.C. (E)
(A)
A5

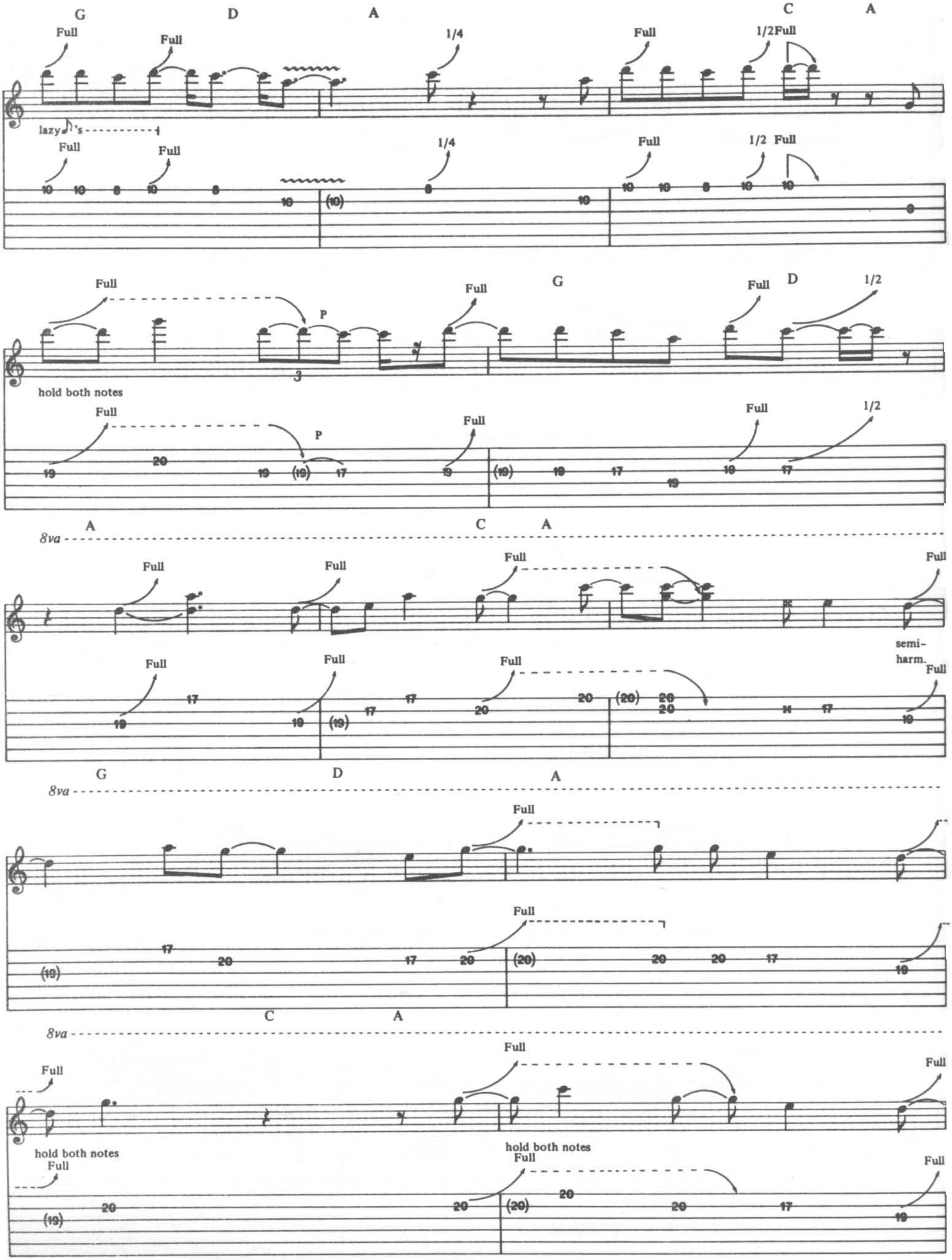

Chorus
A5
C5
A5
Oh yeah, oh yeah, ah, ah, ah.
Gtr. I
Full
P
Gtr. II
C5
A5
To Coda
Oh yeah, oh yeah, ah, ah, ah.
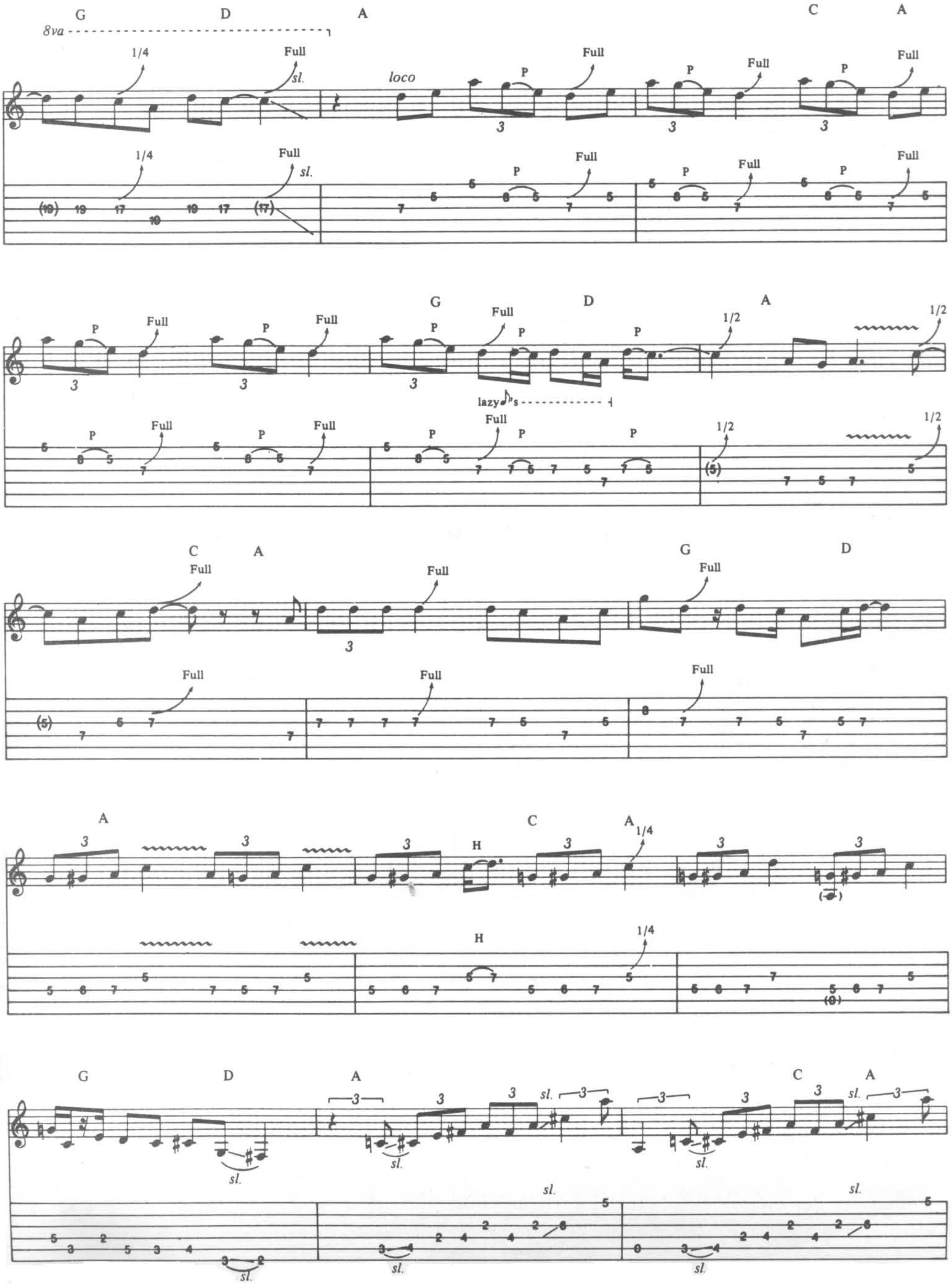

2nd Verse
*A5
rubato
a tempo
I got-ta roll, can't stand still, got a flam-in' heart, can't
*Both gtrs.
w/Riff A (both gtrs.)
rubato
N.C.(A)
a tempo
A5
get my fill.
Eyes that shine burn-in' red,
w/Riff A
N.C.(A)
dreams of you all through my head.
A5
A5
Ah, ah, ah, ah,
ah, ah, ah, ah, ah, ah,
(Drum fill)
ah, ah, ah.
poco rit.
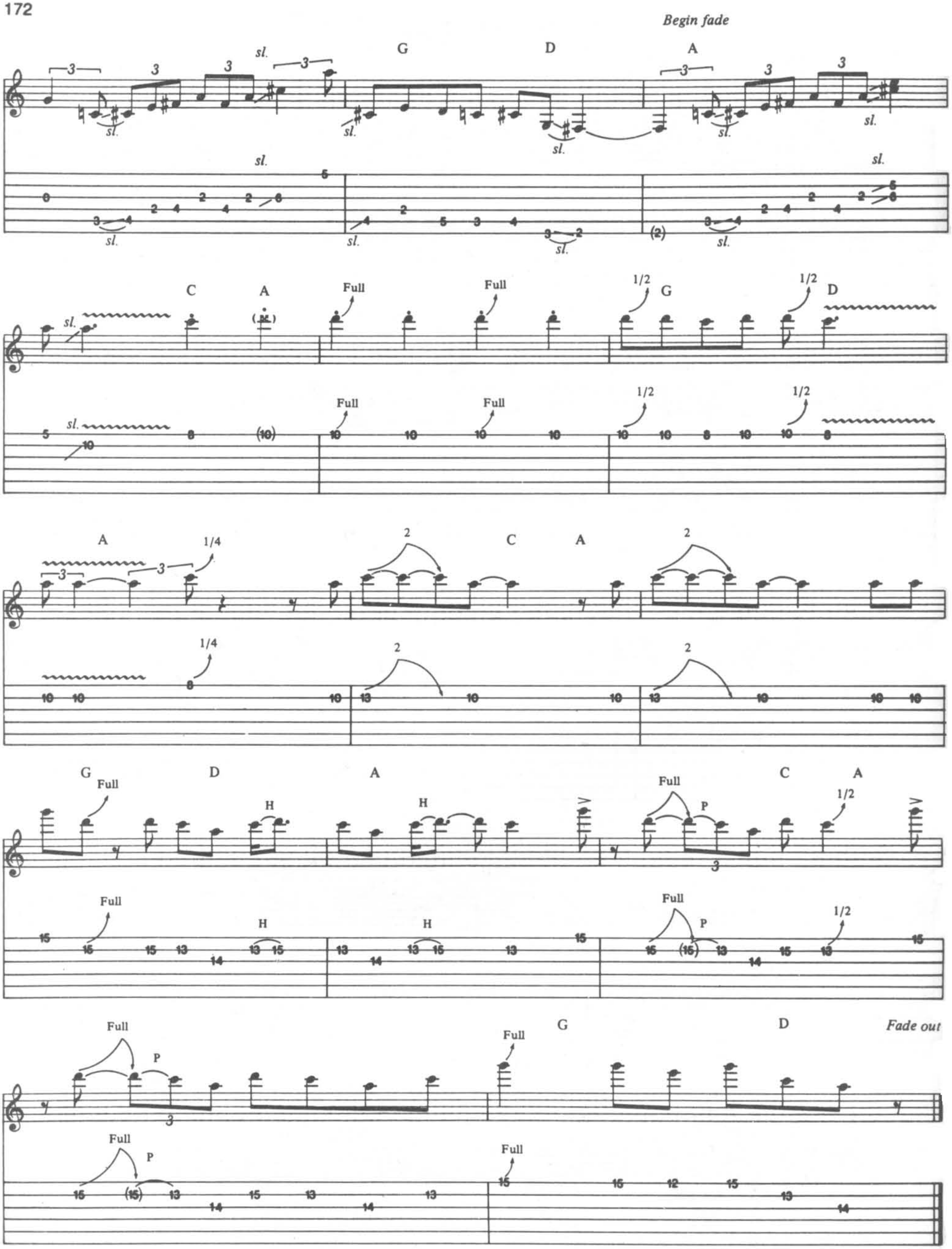

Play 4 times;
Vocal tacet
2nd, 4th times
A C A G D
Hey ba - by, whoa, ba - by, pret - ty ba - by, tell me what you're do - in' now.
3rd time: woo me like you do me now.
Gtr. I
Rhy. Fig. 1
Gtr. II
Rhy. Fig. 1A
sl.
(1st time only)
3rd Verse
A5 (Both gtrs.)
(Didn't) take too long 'fore I found out, what peo - ple mean by
w/Riff A
rubato
N.C. (A)
a tempo
A5
rubato
down and out. Spent my mon - ey,
w/Riff A
a tempo
took my car. start - ed (to) tell her friends she gon' be a star.
N.C. (A)
A5
I don't know what I been told, a


w/Riff A
D.S. al Coda
N.C.(A)
big leg wom - an ain't got no soul.
4th Verse
Coda
A5
rubato
All I ask for, all I pray, stead - y roll - in' wom - an gon'
w/Riff A & Riff B
N.C.(A)
a tempo
A5
come my way.
rubato
Need a wom - an gon' hold my hand, but tell me no lies, make me a
w/Riff A & B
N.C.(A)
A5
hap - py man.
A5 (Both gtrs.)
Ah, ah, ah, ah, ah, ah,
rit.
a tempo
ah, ah, ah, ah, ah, ah, ah.
Riff B
f
H P
1/2


(Drum fill)
w/Rhy. Fig. 1&1A (till fade)
Gtr. III
(w/Leslie spkr. effect)
w/Ad lib vocals (till fade)
Outro solo
A
C
G
D
Full
1/2
sl.
H
P
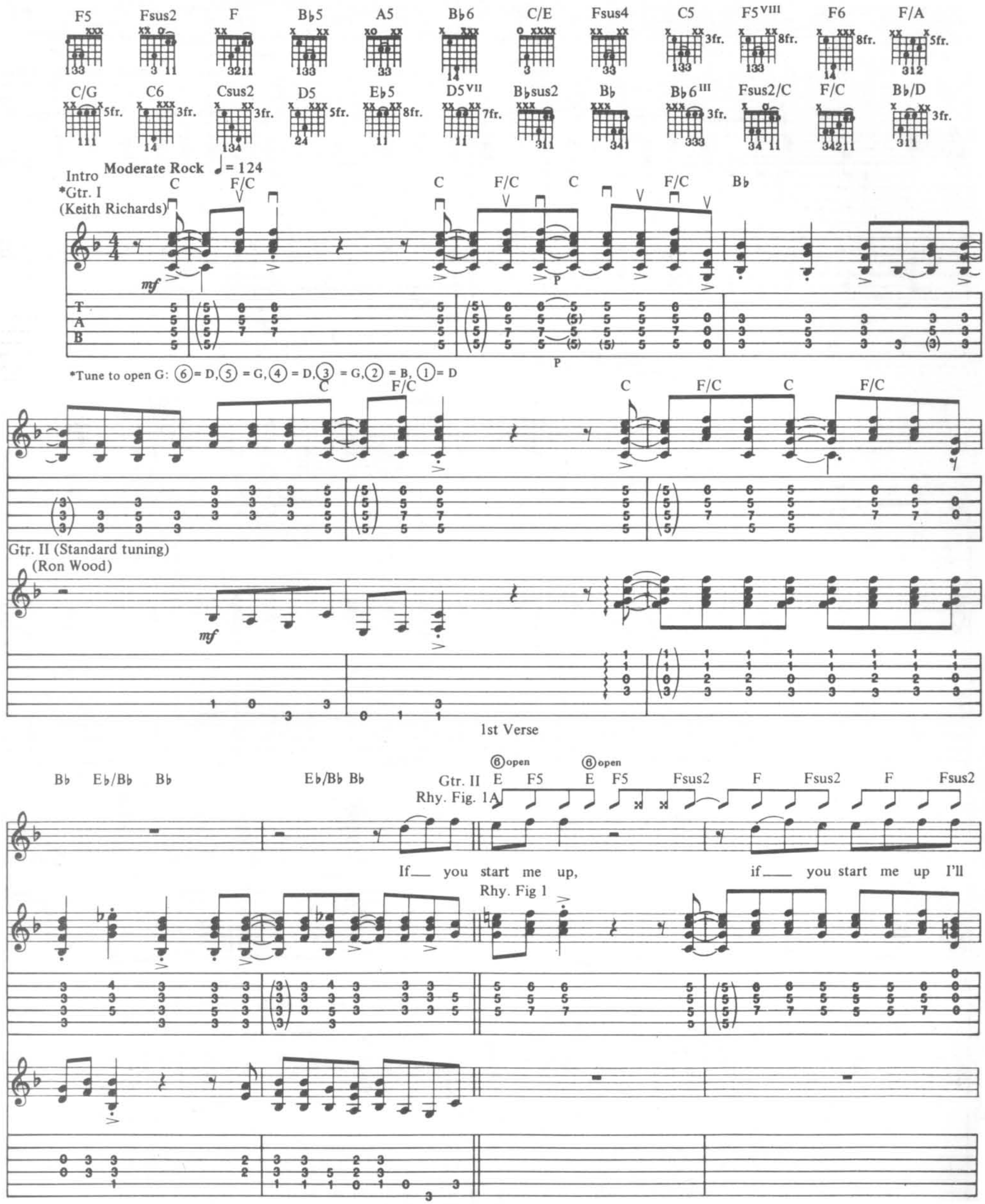

G
D
A
C
A
Full
1/4
1/2
lazy ♪'s
hold both notes
P
3
8va
semi-harm.
10 10 8 10 8 10 (10) 8 10 10 10 8 10 10 8
19 20 19 (19) 17 19 (19) 19 17 19 19 17
19 17 19 (19) 17 17 20 20 (20) 20 20 11 17 10
(19) 17 20 17 20 (20) 20 20 17 10
(19) 20 20 (20) 20 20 17 10
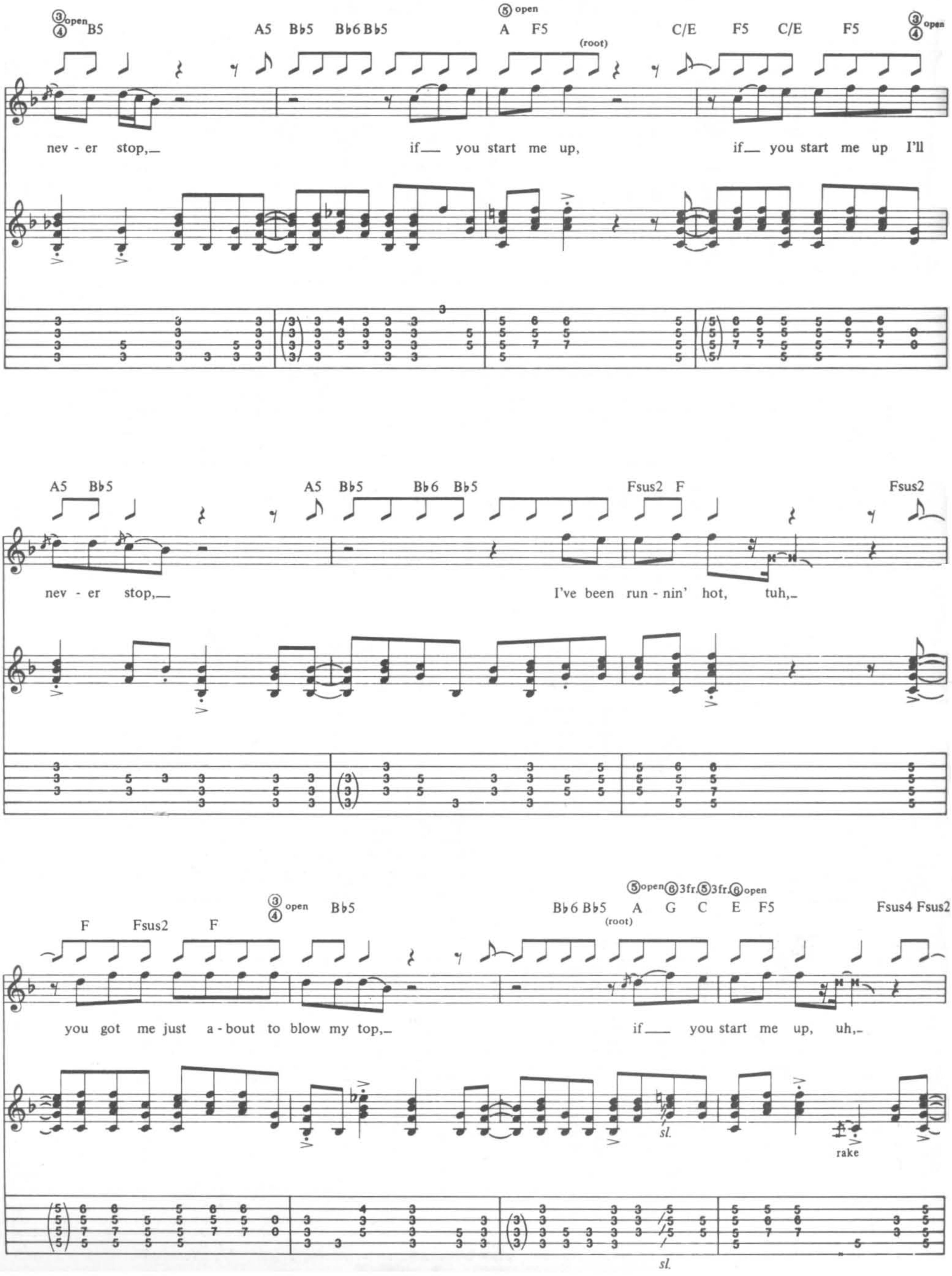

G D A C A
8va
loco
G D A
lazy ♪'s
C A G D
A C A
G D A C A
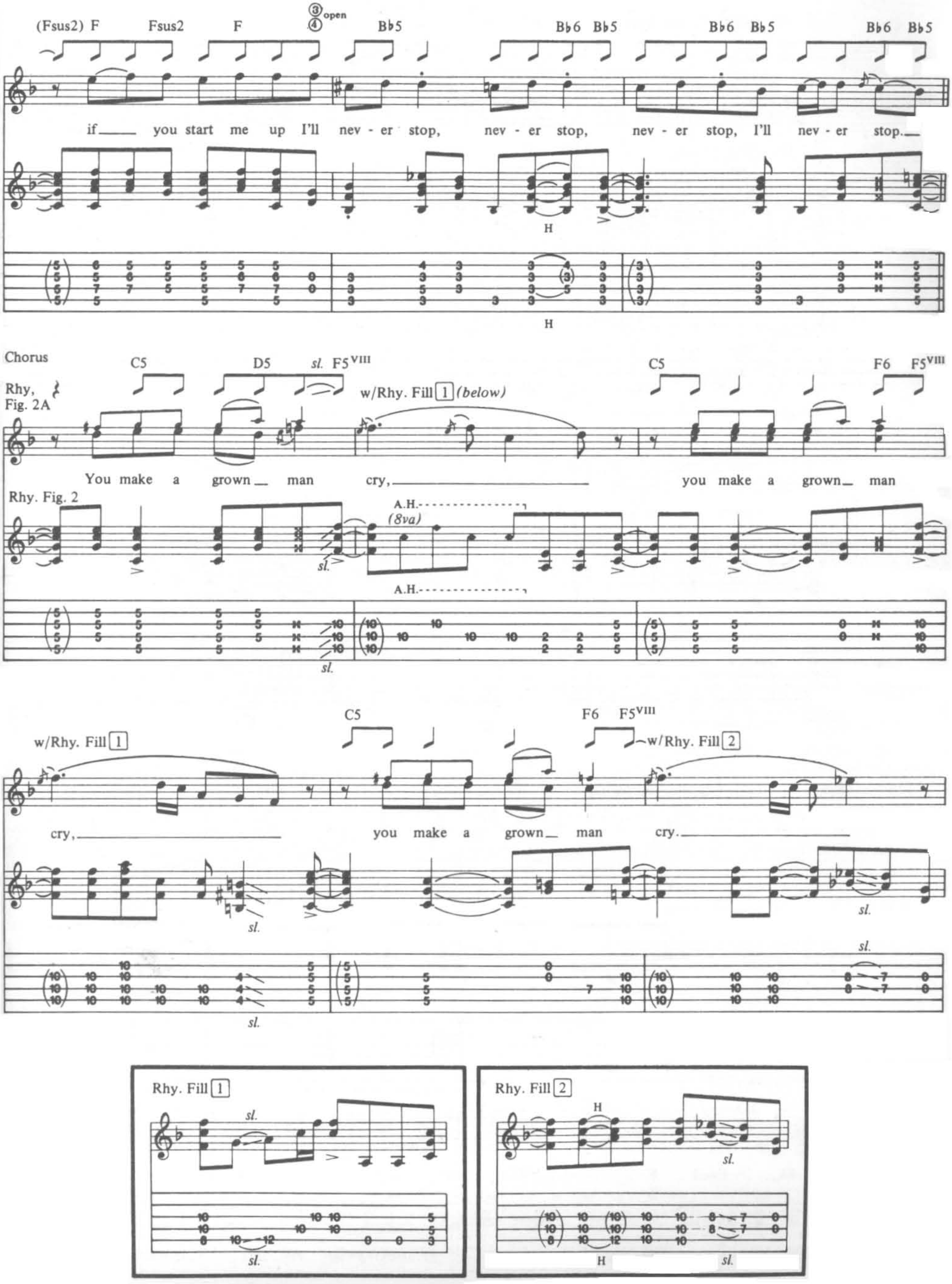

Begin fade
G
D
A
C
A
G
D
A
C
A
A
C
A
G
D
A
C
A
G
D
Fade out
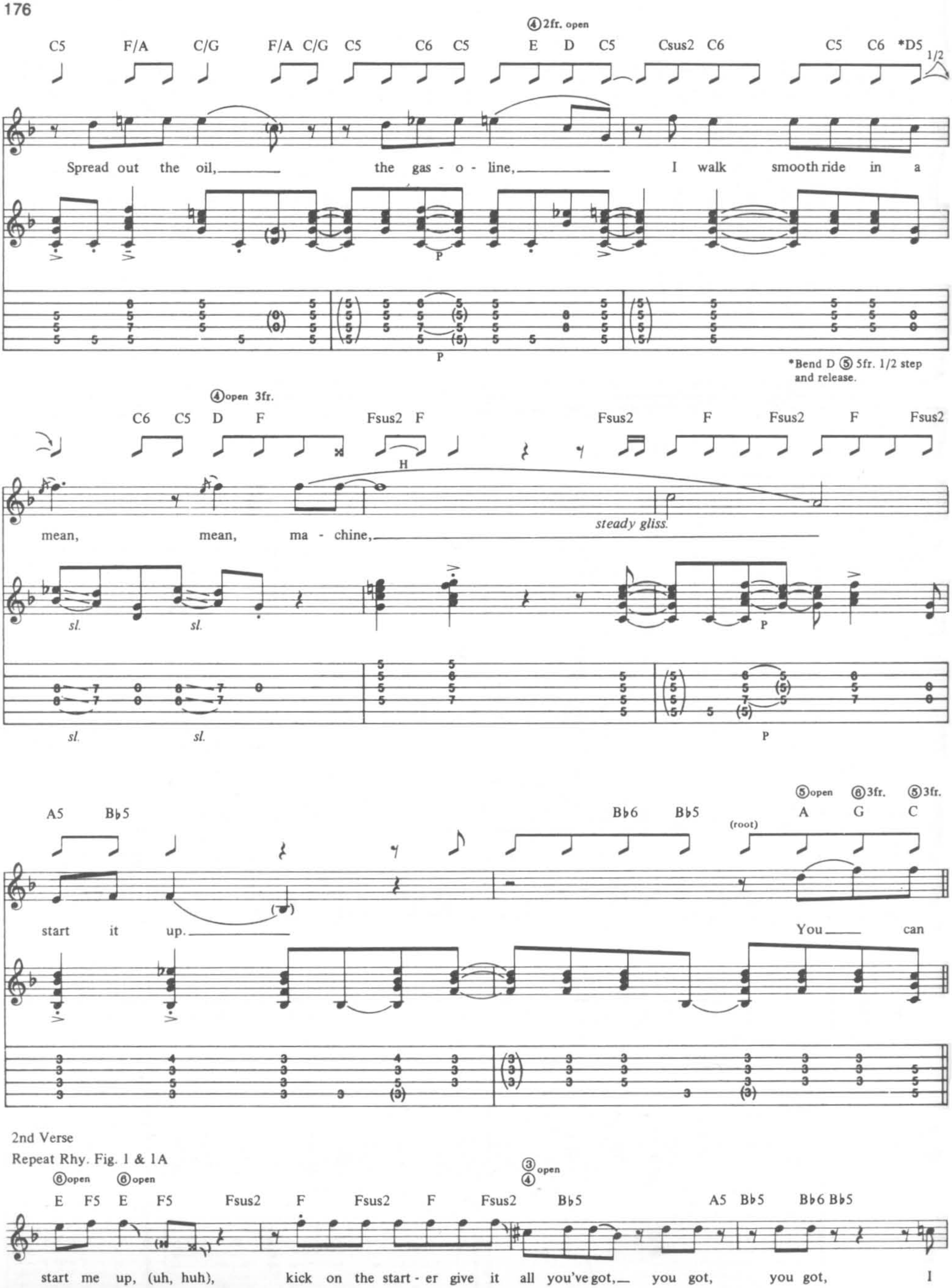
START ME UP

Words and Music by
MICK JAGGER and KEITH RICHARDS
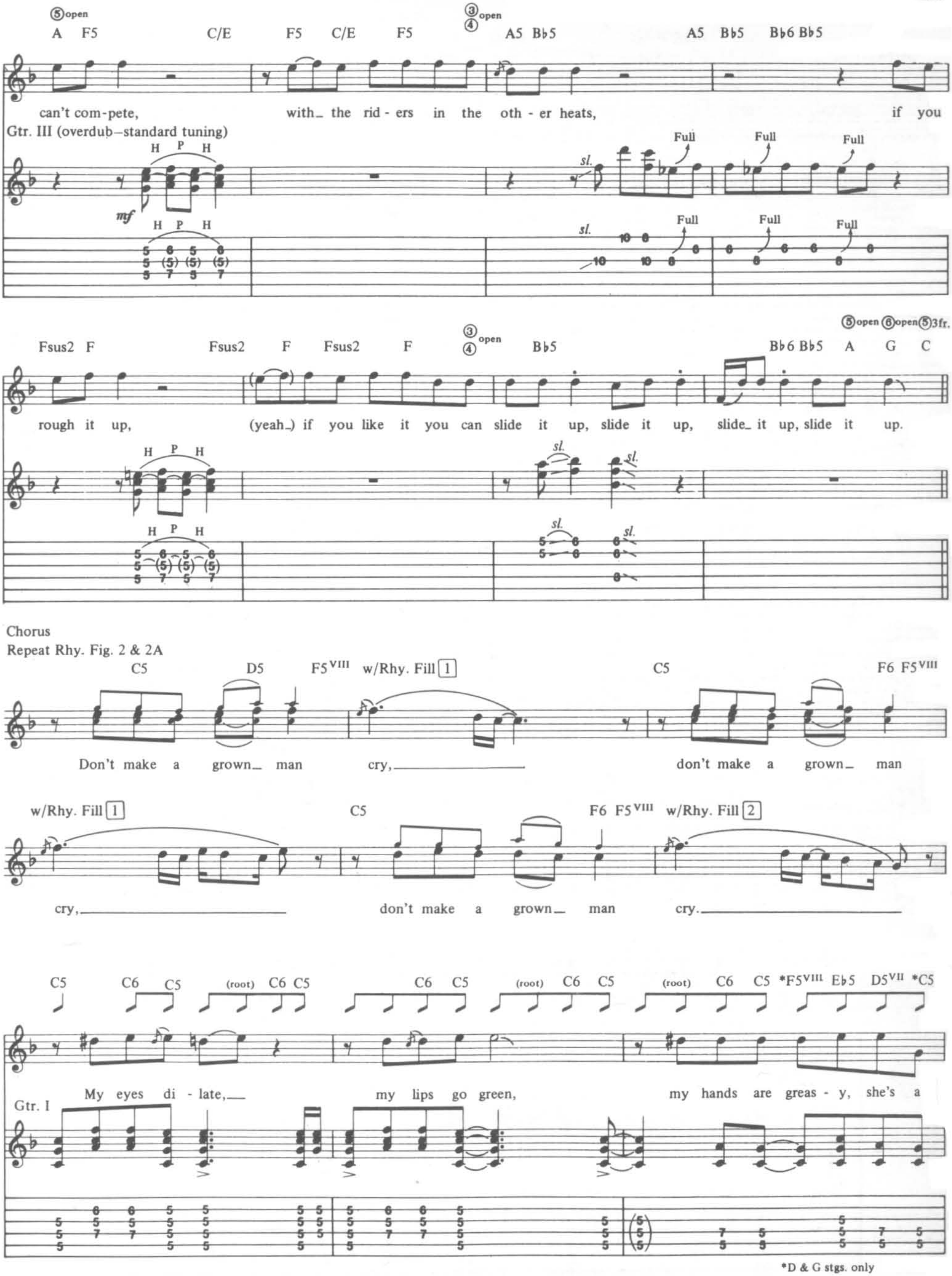



B5 A5 B♭5 B♭6 B♭5 A F5 C/E F5 C/E F5
(root)
nev - er stop, if you start me up, if you start me up I'll
A5 B♭5 A5 B♭5 B♭6 B♭5 Fsus2 F Fsus2
nev - er stop, I've been run - nin' hot, tuh,
F Fsus2 F B♭5 B♭6 B♭5 A G C E F5 Fsus4 Fsus2
you got me just a - bout to blow my top, if you start me up, uh,
sl.
rake
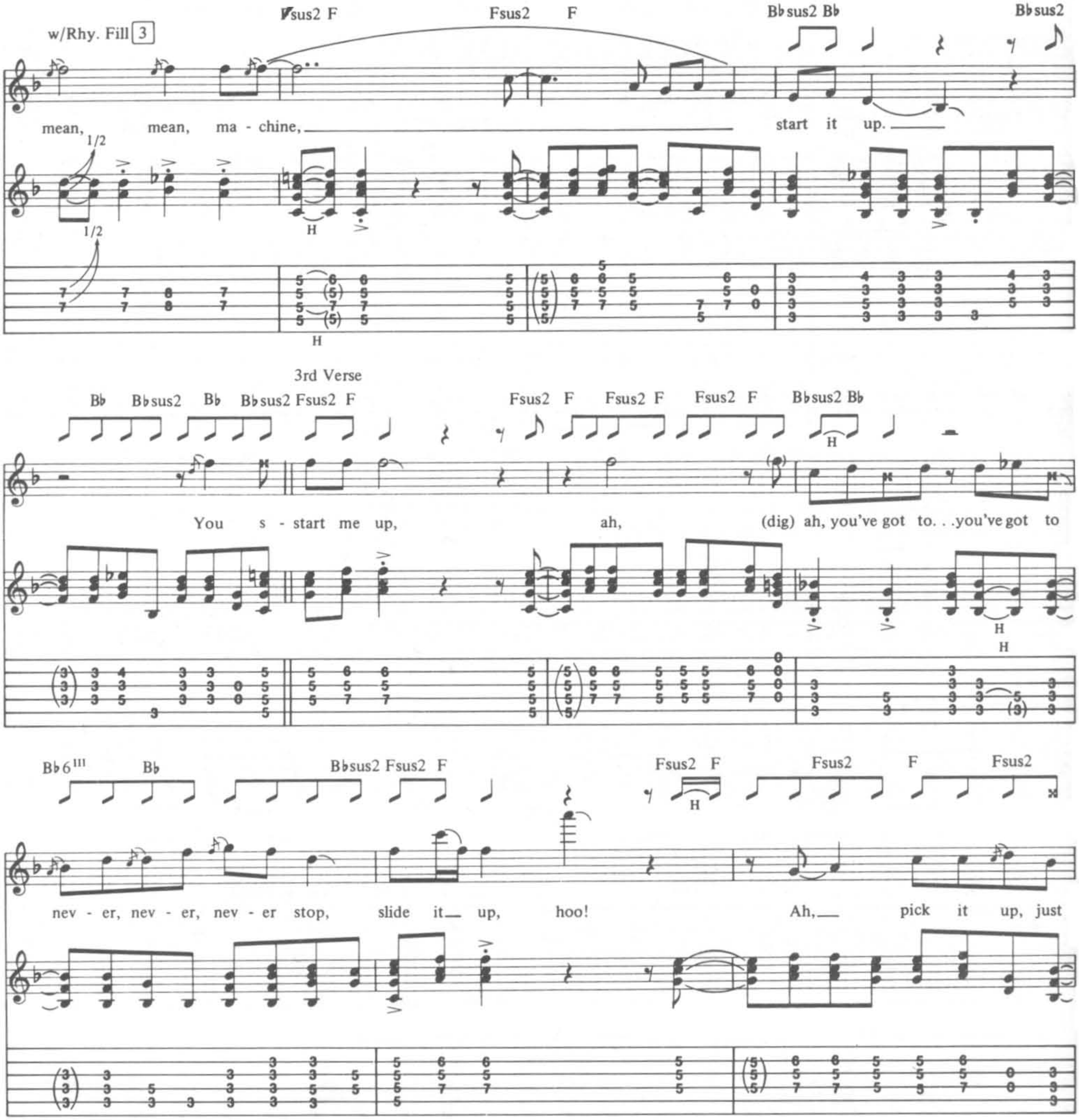

(Fsus2) F Fsus2 F
③ ④ open
B♭5 B♭6 B♭5 B♭6 B♭5 B♭6 B♭5
if ___ you start me up I'll nev - er stop, nev - er stop, nev - er stop, I'll nev - er stop. ___
H
Chorus
Rhy. Fig. 2A
C5 D5 sl. F5VIII
w/Rhy. Fill 1 (below)
C5 F6 F5VIII
You make a grown ___ man cry, ___ you make a grown ___ man
Rhy. Fig. 2
A.H.
(8va)
sl.
w/Rhy. Fill 1
C5 F6 F5VIII
w/Rhy. Fill 2
cry, ___ you make a grown ___ man cry. ___
sl.
Rhy. Fill 1
sl.
Rhy. Fill 2
H
sl.
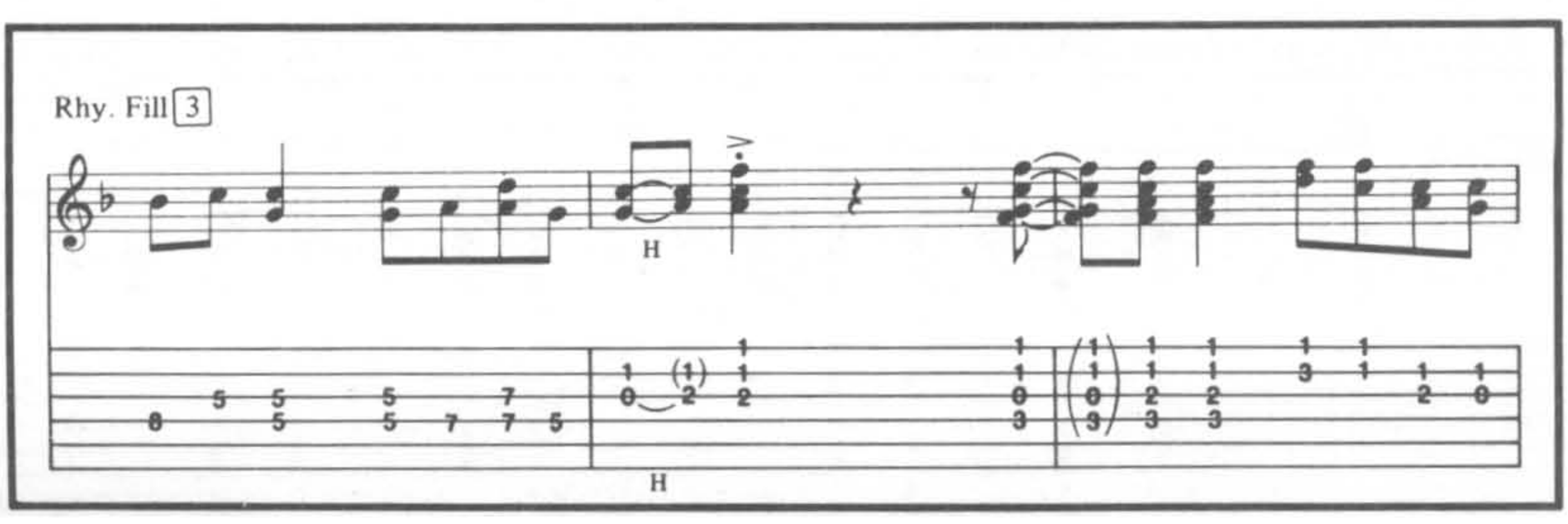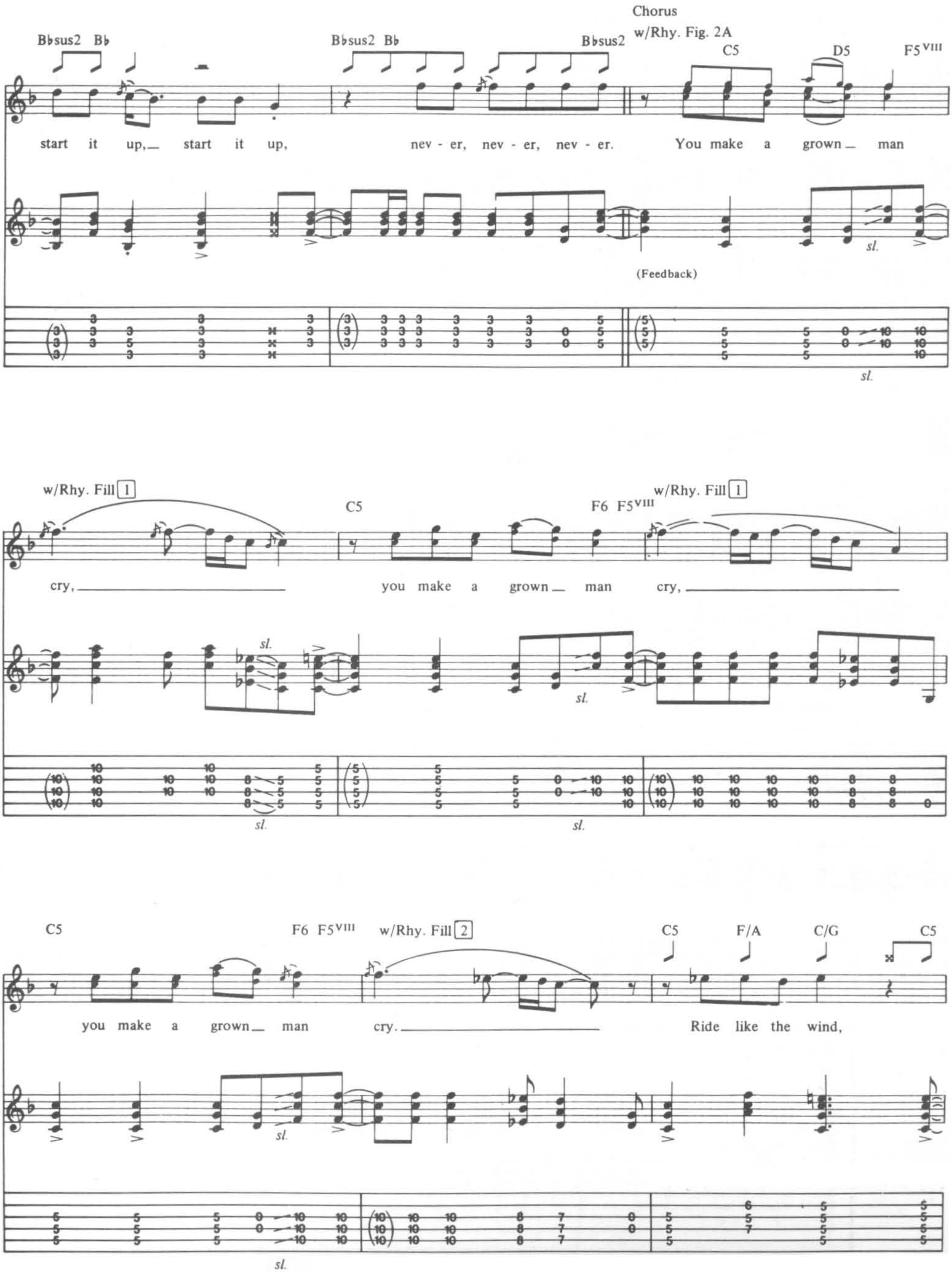


C5 F/A C/G F/A C/G C5 C6 C5 E D C5 Csus2 C6 C5 C6 *D5
④2fr. open
Spread out the oil, the gas - o - line, I walk smooth ride in a
*Bend D ⑤ 5fr. 1/2 step and release.
C6 C5 D F Fsus2 F Fsus2 F Fsus2 F Fsus2
④open 3fr.
mean, mean, ma - chine,
steady gliss.
A5 B♭5 B♭6 B♭5 A G C
⑤open ⑥3fr. ⑤3fr.
(root)
start it up. You can
2nd Verse
Repeat Rhy. Fig. 1 & 1A
E F5 E F5 Fsus2 F Fsus2 F Fsus2 B♭5 A5 B♭5 B♭6 B♭5
⑥open ⑥open ③④open
start me up, (uh, huh), kick on the start - er give it all you've got, you got, you got, I
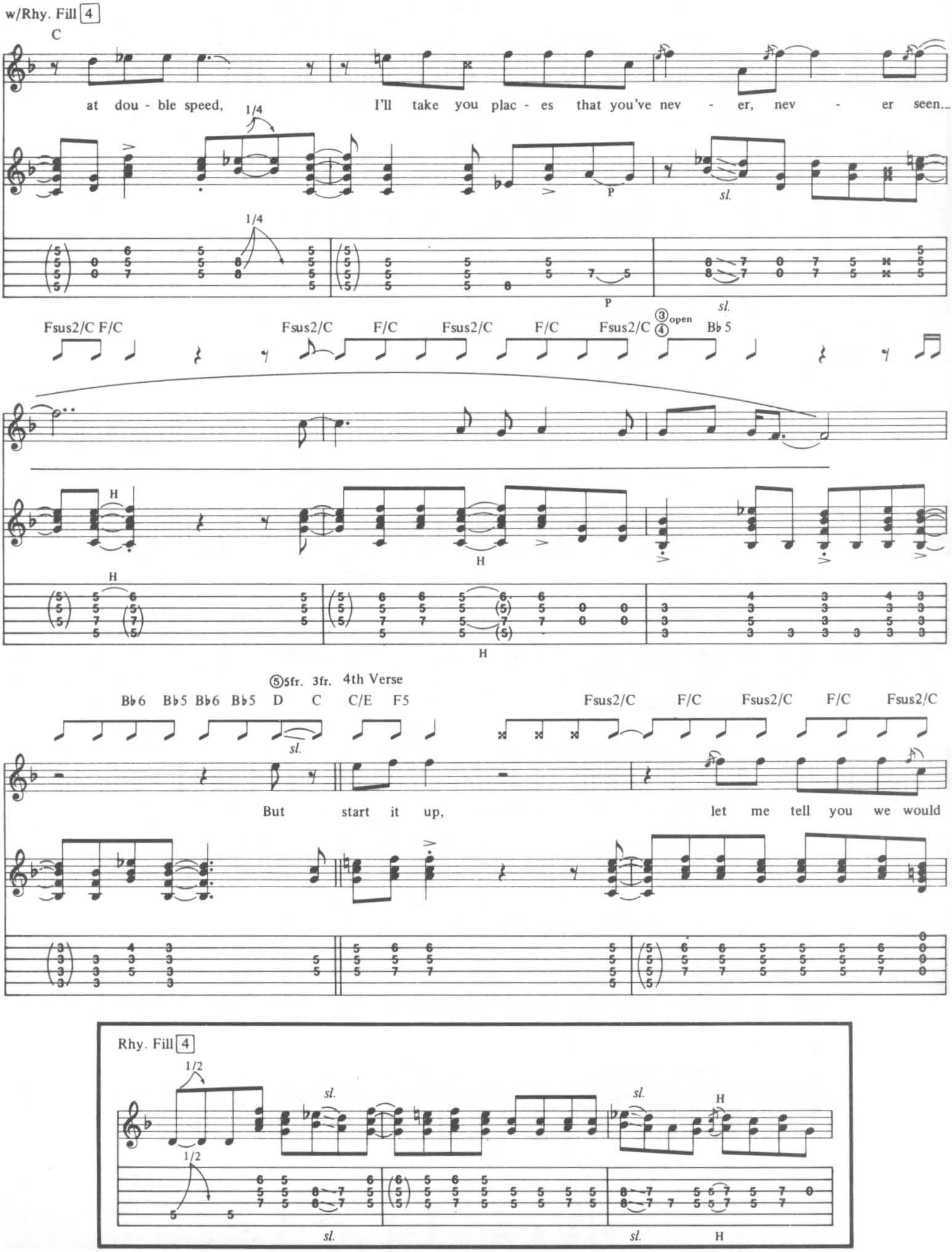

A F5 C/E F5 C/E F5 A5 B♭5 A5 B♭5 B♭6 B♭5
can't com-pete, with the rid-ers in the oth-er heats, if you
Gtr. III (overdub—standard tuning)
H P H
sl.
Full
Fsus2 F Fsus2 F Fsus2 F B♭5 B♭6 B♭5 A G C
rough it up, (yeah) if you like it you can slide it up, slide it up, slide it up, slide it up.
Chorus
Repeat Rhy. Fig. 2 & 2A
C5 D5 F5VIII w/Rhy. Fill 1 C5 F6 F5VIII
Don't make a grown man cry, don't make a grown man
w/Rhy. Fill 1 C5 F6 F5VIII w/Rhy. Fill 2
cry, don't make a grown man cry.
C5 C6 C5 (root) C6 C5 C6 C5 (root) C6 C5 (root) C6 C5 *F5VIII E♭5 D5VII *C5
My eyes di-late, my lips go green, my hands are greas-y, she's a
Gtr. I

*D & G stgs. only
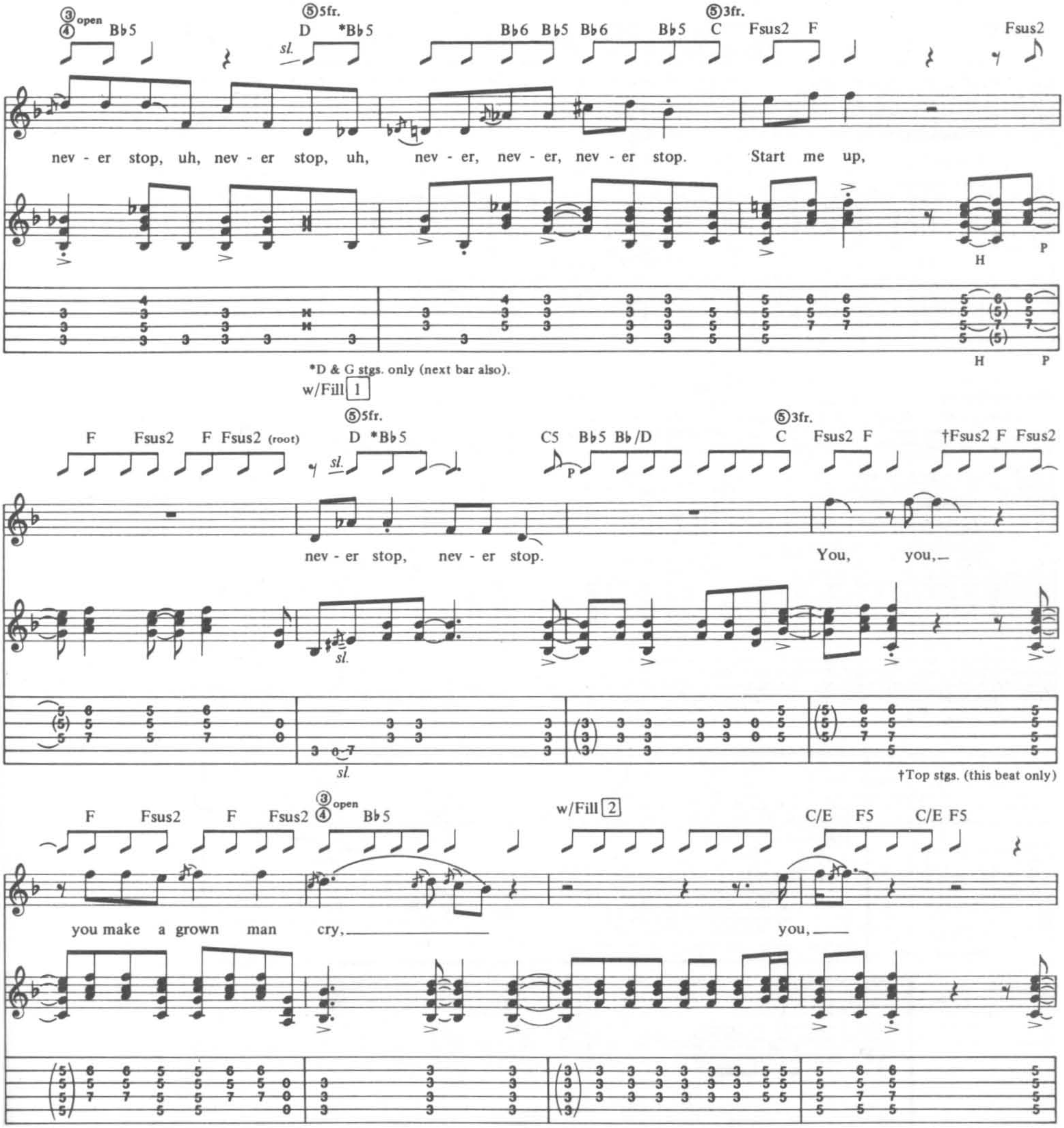

w/Rhy. Fill 3
Fsus2 F Fsus2 F Bb sus2 Bb Bb sus2
mean, mean, ma - chine, start it up.
3rd Verse
Bb Bb sus2 Bb Bb sus2 Fsus2 F Fsus2 F Fsus2 F Fsus2 F Bb sus2 Bb
You s - start me up, ah, (dig) ah, you've got to. . .you've got to
Bb 6III Bb Bb sus2 Fsus2 F Fsus2 F Fsus2 F Fsus2
nev - er, nev - er, nev - er stop, slide it up, hoo! Ah, pick it up, just


Rhy. Fill 3

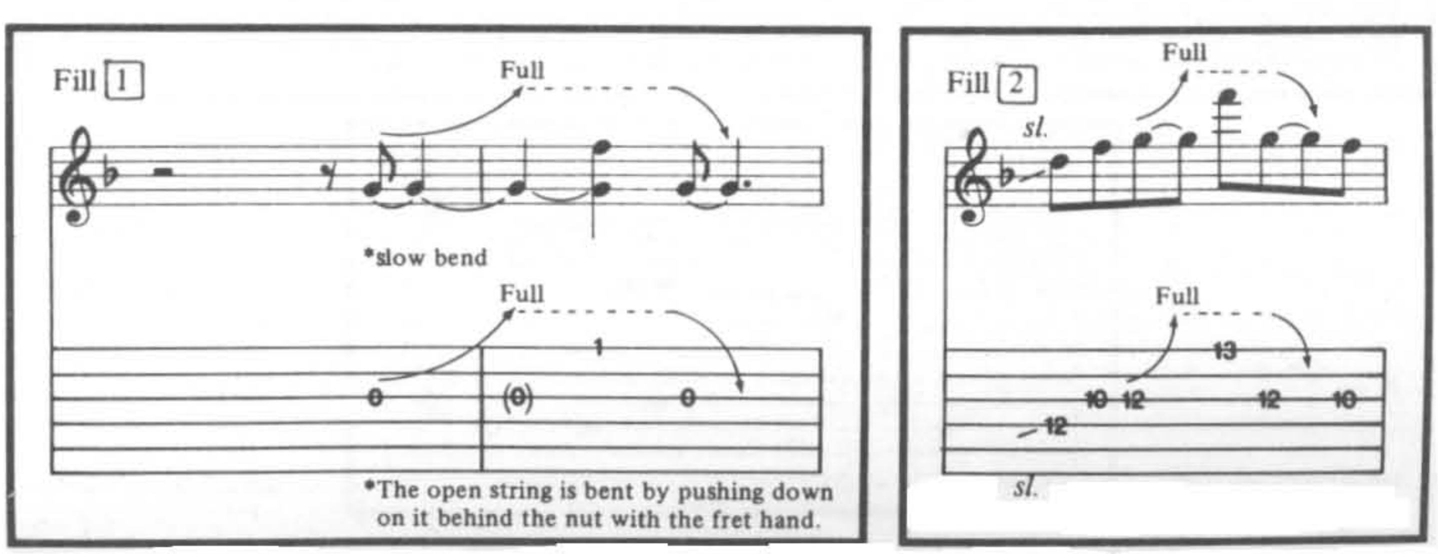

Bbsus2 Bb
Bbsus2 Bb
Bbsus2
Chorus
w/Rhy. Fig. 2A
C5
D5
F5VIII
start it up, start it up, never, never, never. You make a grown man
(Feedback)
sl.
w/Rhy. Fill 1
C5
F6 F5VIII
w/Rhy. Fill 1
cry, you make a grown man cry,
sl.
C5
F6 F5VIII
w/Rhy. Fill 2
C5
F/A
C/G
C5
you make a grown man cry. Ride like the wind,
sl.
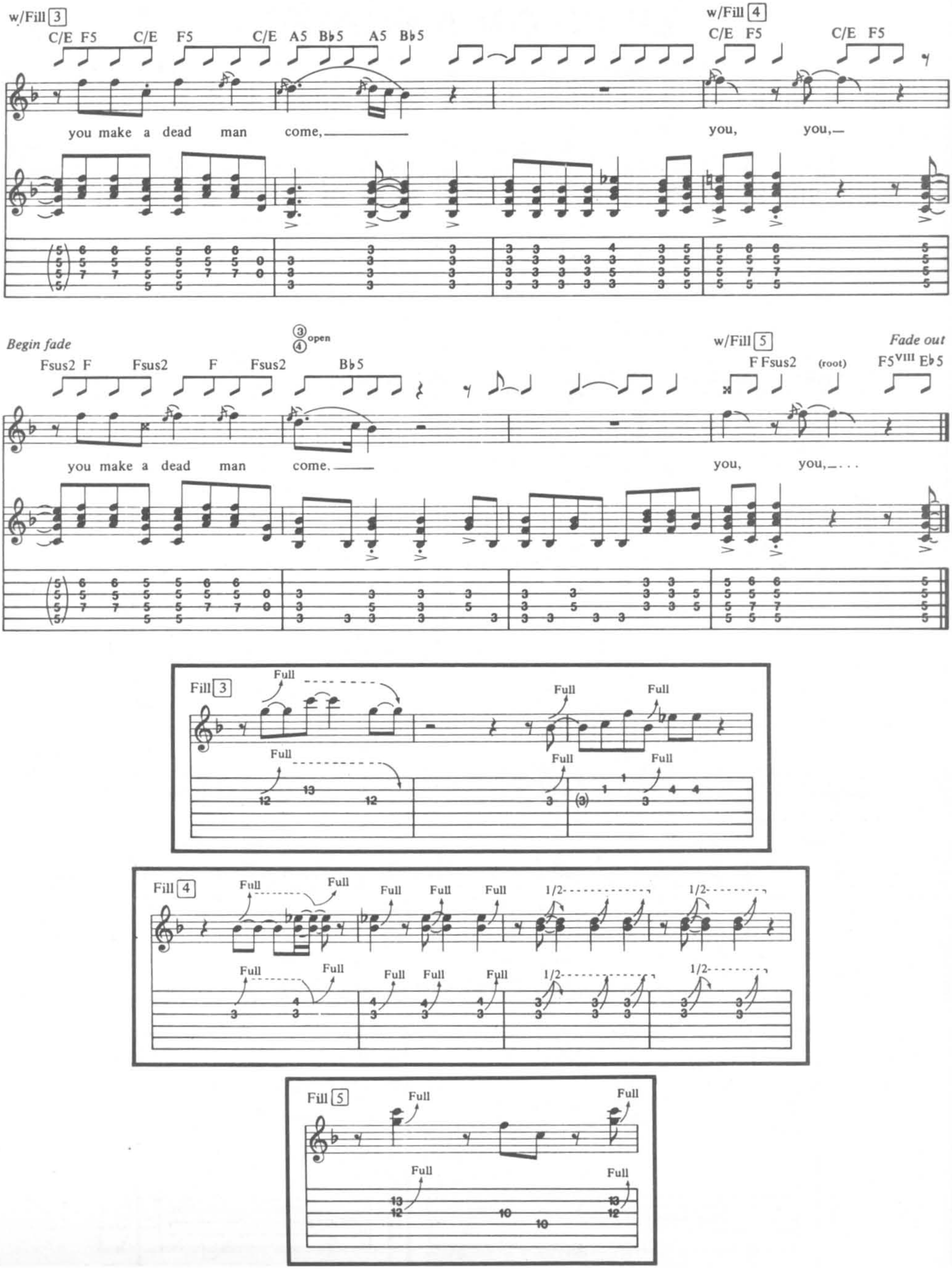


w/Rhy. Fill 4
C
at dou - ble speed, I'll take you plac - es that you've nev - er, nev - er seen._
Fsus2/C F/C Fsus2/C F/C Fsus2/C F/C Fsus2/C B♭5
4th Verse
B♭6 B♭5 B♭6 B♭5 D C C/E F5 Fsus2/C F/C Fsus2/C F/C Fsus2/C
But start it up, let me tell you we would
Rhy. Fill 4



③ open ④ B♭5
⑤5fr. D *B♭5
B♭6 B♭5 B♭6 B♭5
⑤3fr. C Fsus2 F Fsus2
sl.
nev - er stop, uh, nev - er stop, uh, nev - er, nev - er, nev - er stop. Start me up,
H P
*D & G stgs. only (next bar also).
w/Fill 1
F Fsus2 F Fsus2 (root)
⑤5fr. D *B♭5
C5 B♭5 B♭/D
⑤3fr. C Fsus2 F †Fsus2 F Fsus2
nev - er stop, nev - er stop. You, you,
sl.
†Top stgs. (this beat only)
F Fsus2 F Fsus2 ③ open ④ B♭5
w/Fill 2
C/E F5 C/E F5
you make a grown man cry, you,
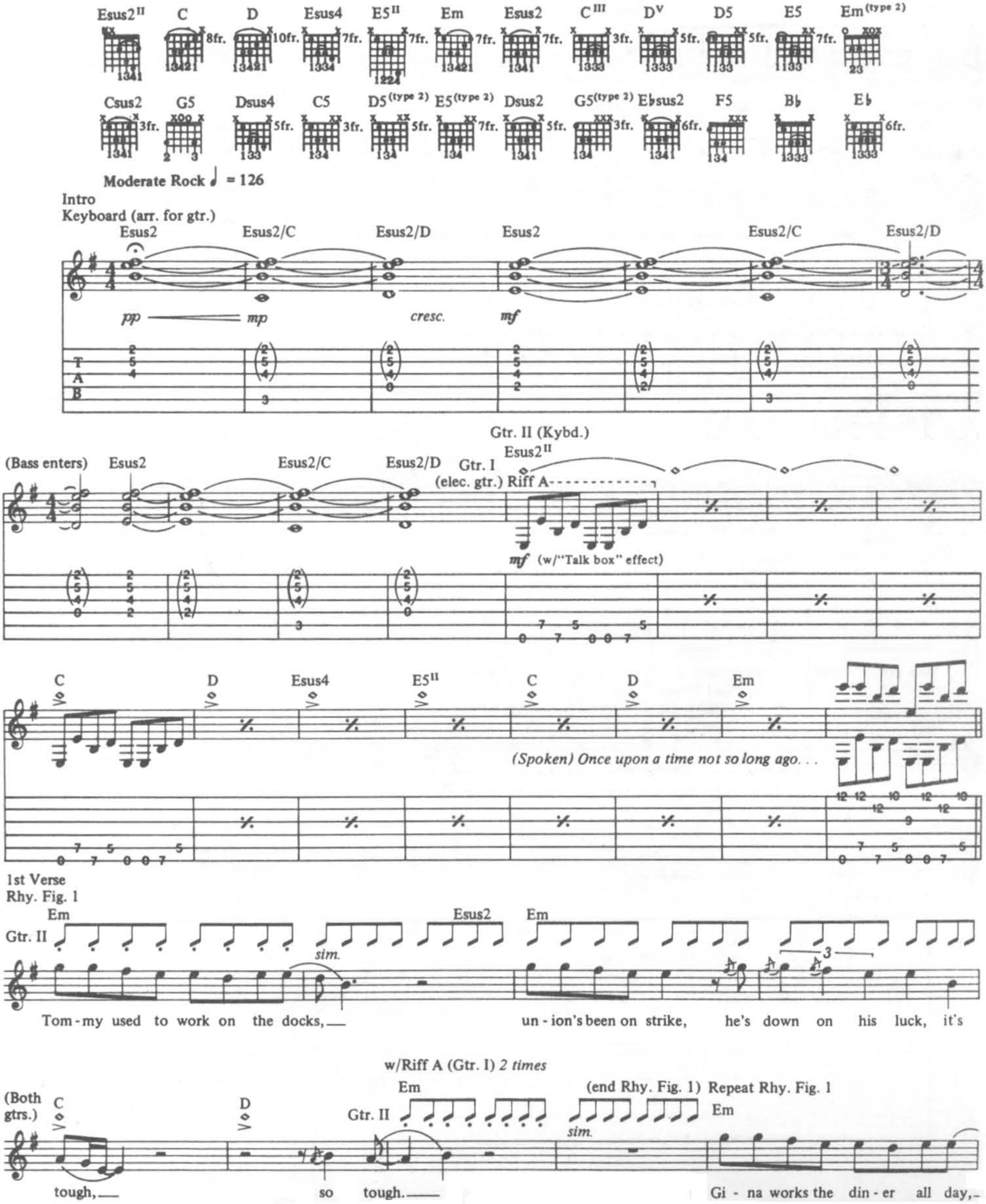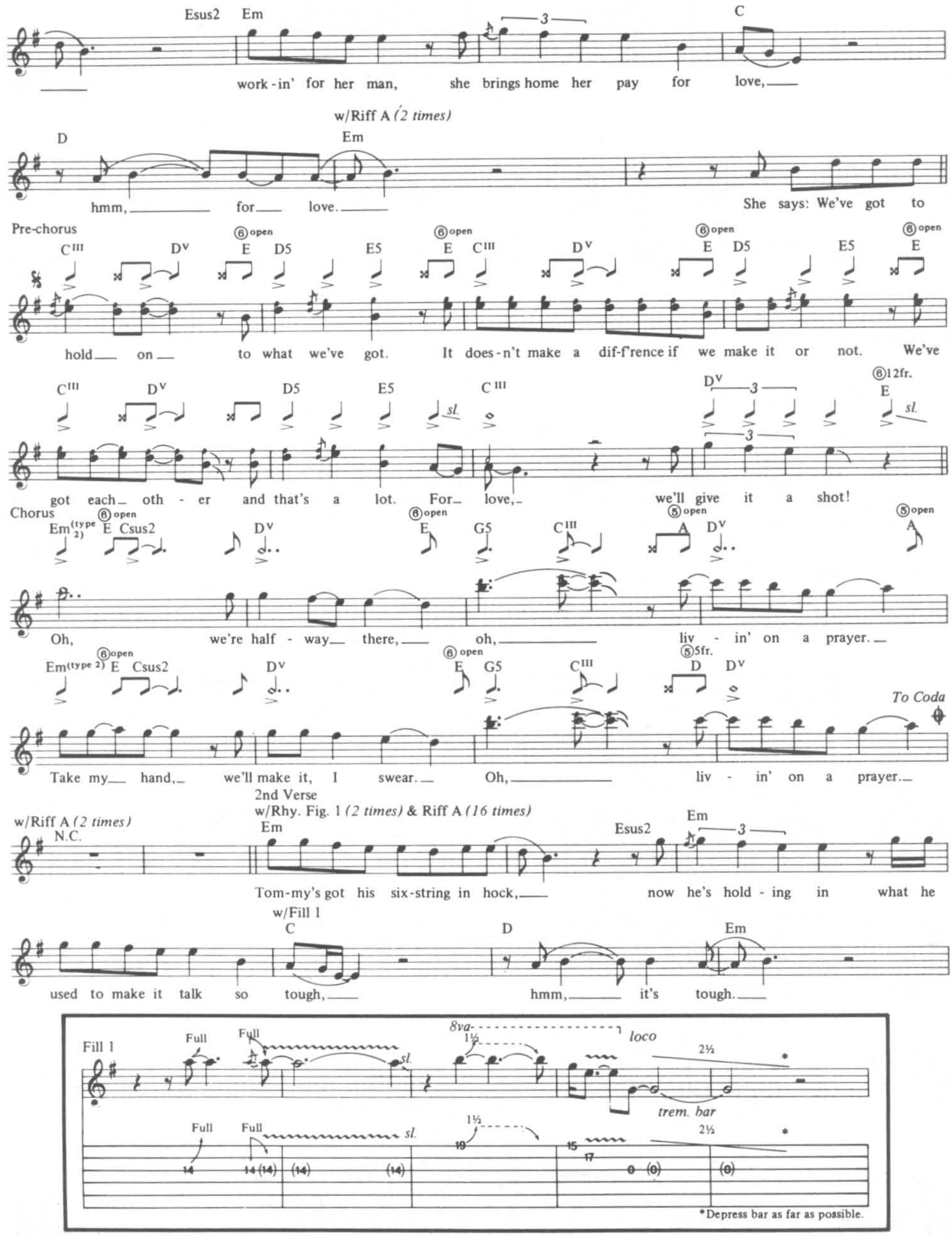


Fill 1
Full
*slow bend
*The open string is bent by pushing down on it behind the nut with the fret hand.
Fill 2
Full
sl.
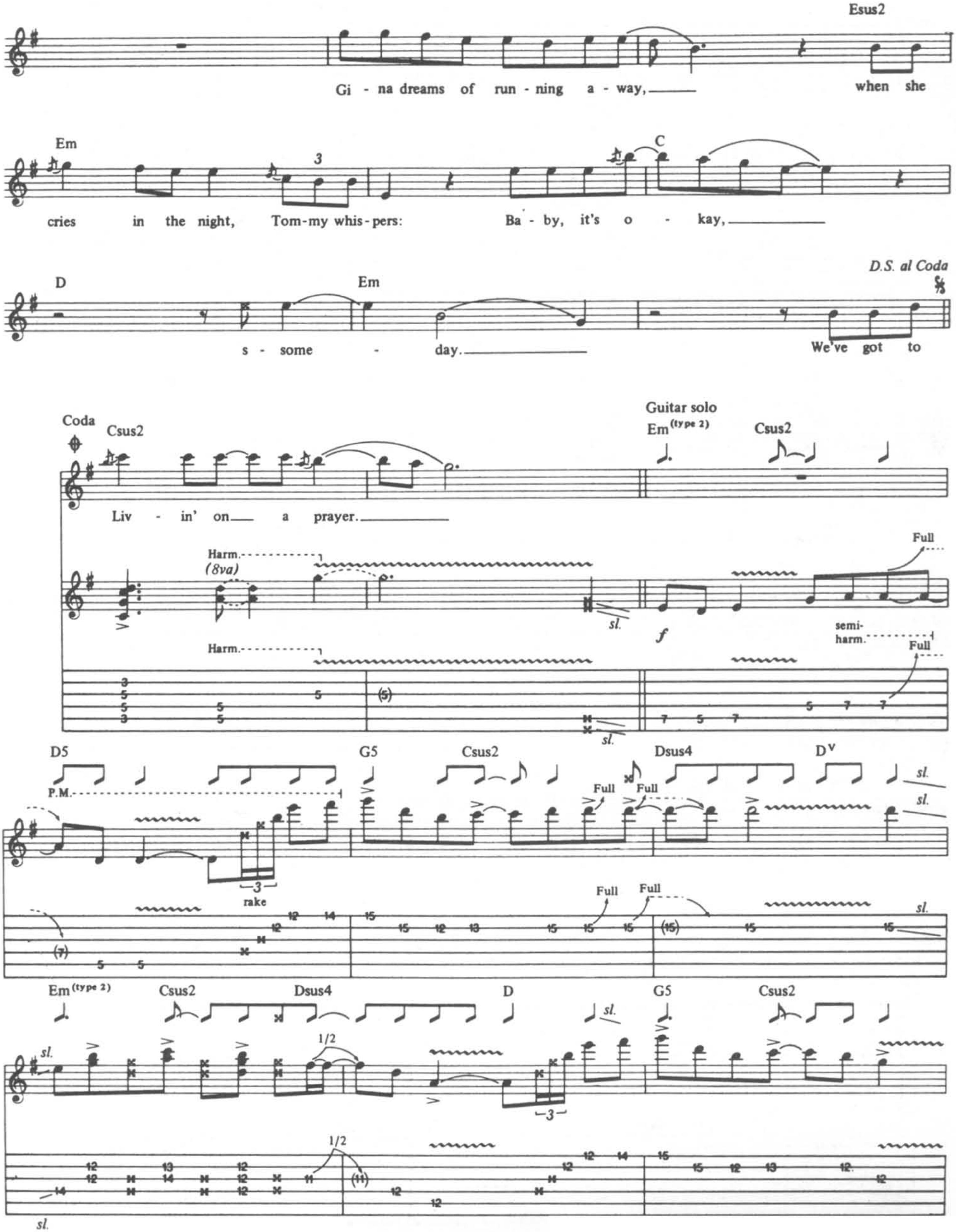

w/Fill 3
C/E F5 C/E F5 C/E A5 B♭5 A5 B♭5
you make a dead man come,
w/Fill 4
C/E F5 C/E F5
you, you,
Begin fade
Fsus2 F Fsus2 F Fsus2 B♭5
③ ④ open
you make a dead man come.
w/Fill 5
F Fsus2 (root) F5VIII E♭5
Fade out
you, you,...
Fill 3
Full
Fill 4
Full
1/2
Fill 5
Full
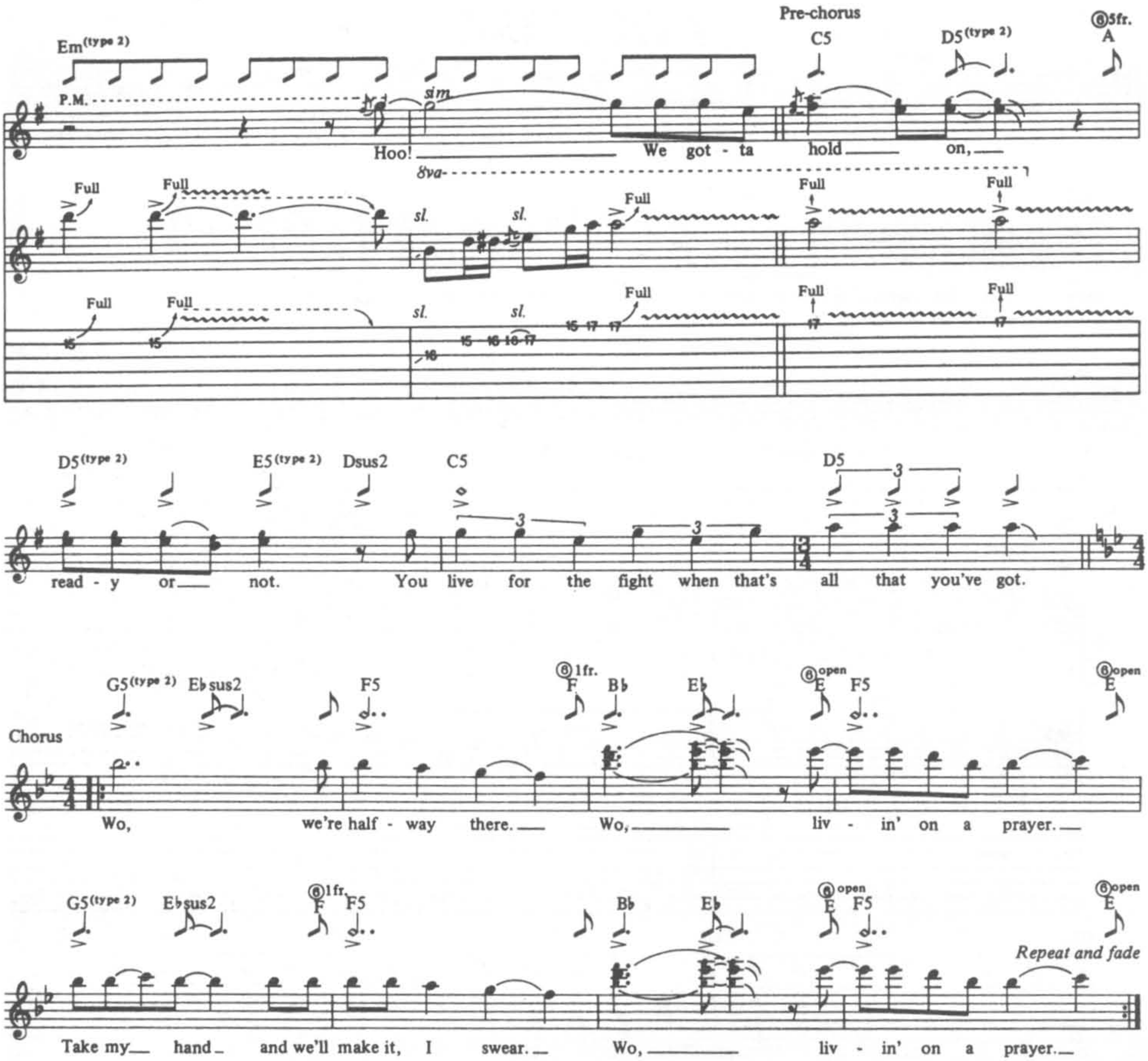
LIVIN' ON A PRAYER

Words and Music by
JON BON JOVI, RICHIE SAMBORA
and DESMOND CHILD
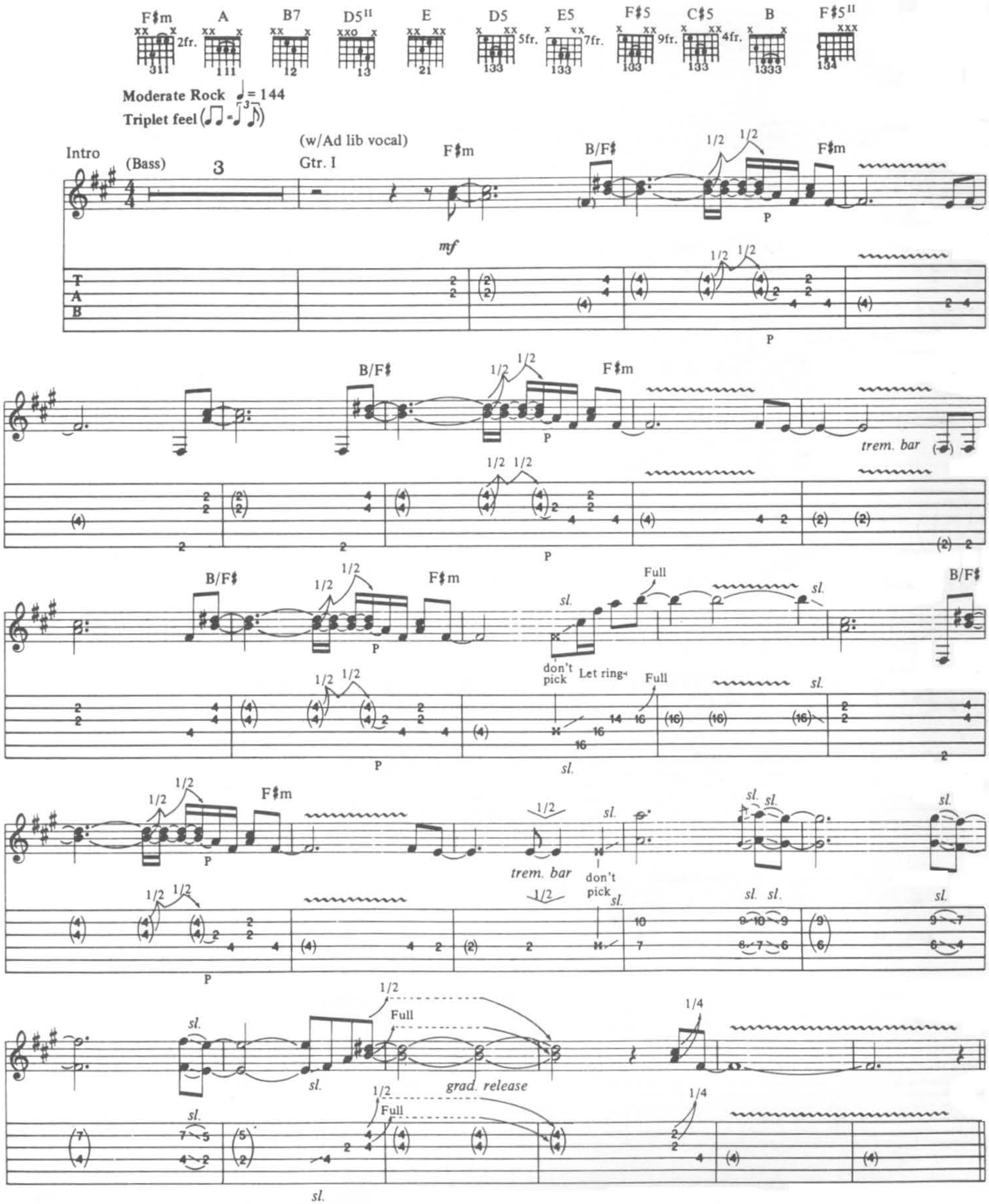



Esus2 Em C
work-in' for her man, she brings home her pay for love,
w/Riff A (2 times)
D Em
hmm, for love. She says: We've got to
Pre-chorus
C III D V E D5 E5 E C III D V E D5 E5 E
⑥open
hold on to what we've got. It does-n't make a dif-f'rence if we make it or not. We've
C III D V D5 E5 C III D V E
⑥12fr.
sl.
got each-oth-er and that's a lot. For love, we'll give it a shot!
Chorus
Em (type 2) E Csus2 D V E G5 C III A D V A
⑥open ⑤open
Oh, we're half-way there, oh, liv-in' on a prayer.
Em (type 2) E Csus2 D V E G5 C III D D V
⑤5fr.
To Coda
Take my hand, we'll make it, I swear. Oh, liv-in' on a prayer.
w/Riff A (2 times)
N.C.
2nd Verse
w/Rhy. Fig. 1 (2 times) & Riff A (16 times)
Em Esus2 Em
Tom-my's got his six-string in hock, now he's hold-ing in what he
w/Fill 1
C D Em
used to make it talk so tough, hmm, it's tough.
Fill 1
Full
8va
1½
loco
2½
trem. bar
*Depress bar as far as possible.
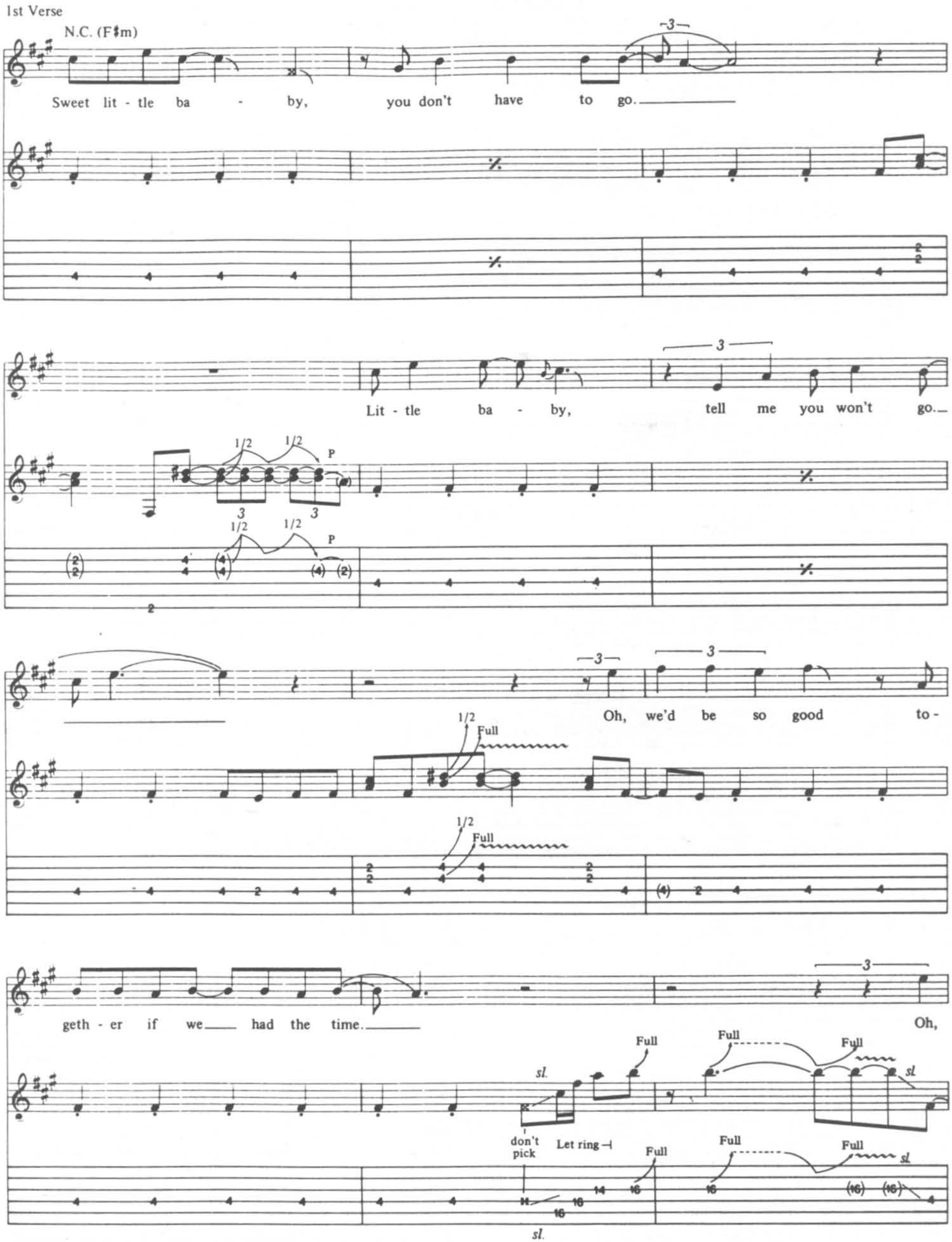

Esus2
Gi - na dreams of run - ning a - way, when she
Em
C
cries in the night, Tom-my whis-pers: Ba - by, it's o - kay,
D
Em
D.S. al Coda
s - some - day. We've got to
Coda
Csus2
Guitar solo
Em(type 2)
Liv - in' on a prayer.
Harm.
(8va)
sl.
semi-harm.
Full
D5
P.M.
rake
G5
Dsus4
Full
sl.
Em(type 2)
D
1/2
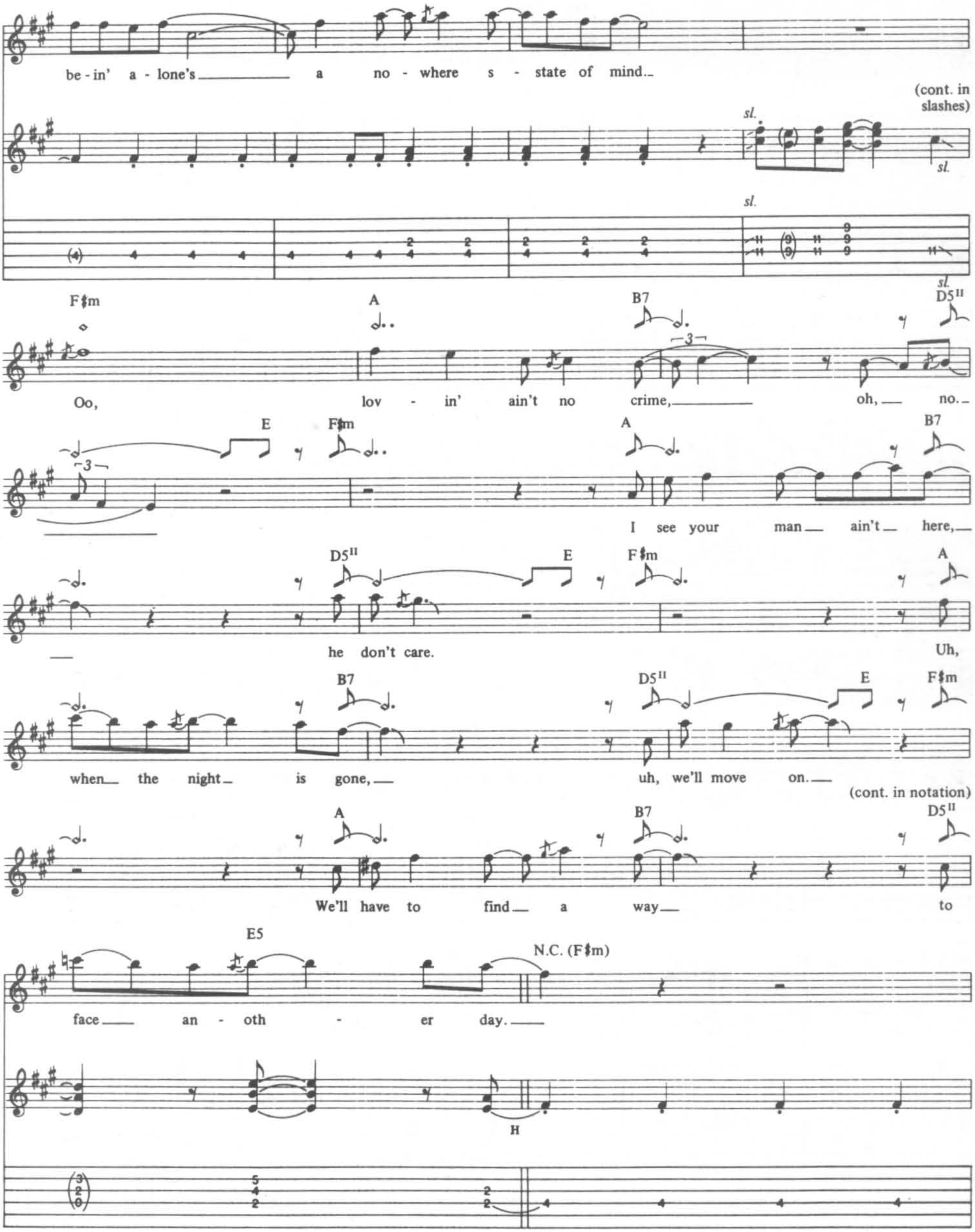

Em(type 2)
P.M.
sim
Hoo! We got - ta hold on,
Pre-chorus
C5
D5(type 2)
⑥5fr.
A
8va
Full
sl.
D5(type 2)
E5(type 2)
Dsus2
C5
D5
ready - y or not. You live for the fight when that's all that you've got.
Chorus
G5(type 2)
E♭sus2
F5
⑥1fr.
F
B♭
E♭
⑥open
E
Wo, we're half - way there. Wo, liv - in' on a prayer.
Take my hand and we'll make it, I swear. Wo, liv - in' on a prayer.
Repeat and fade
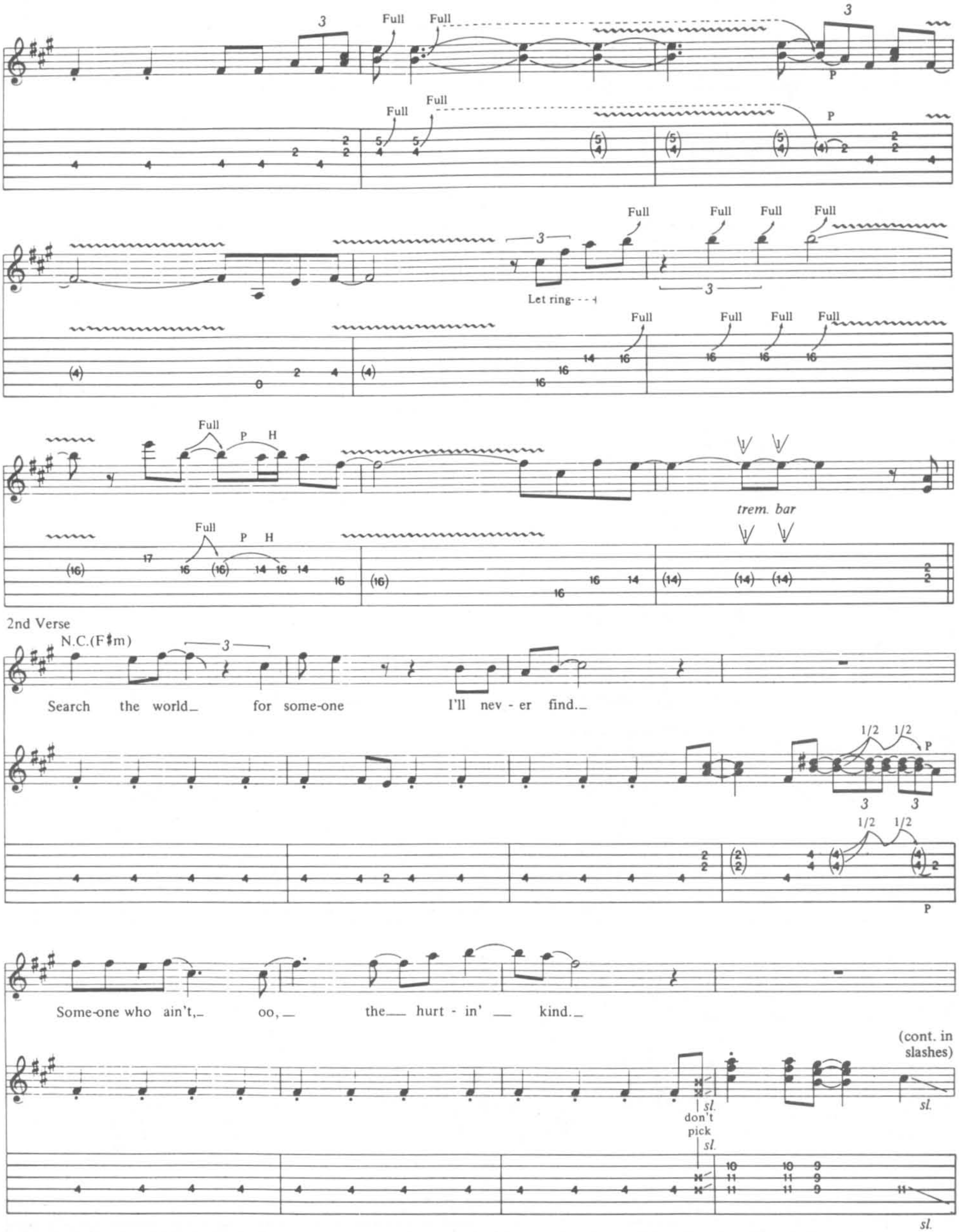
ROCK ME
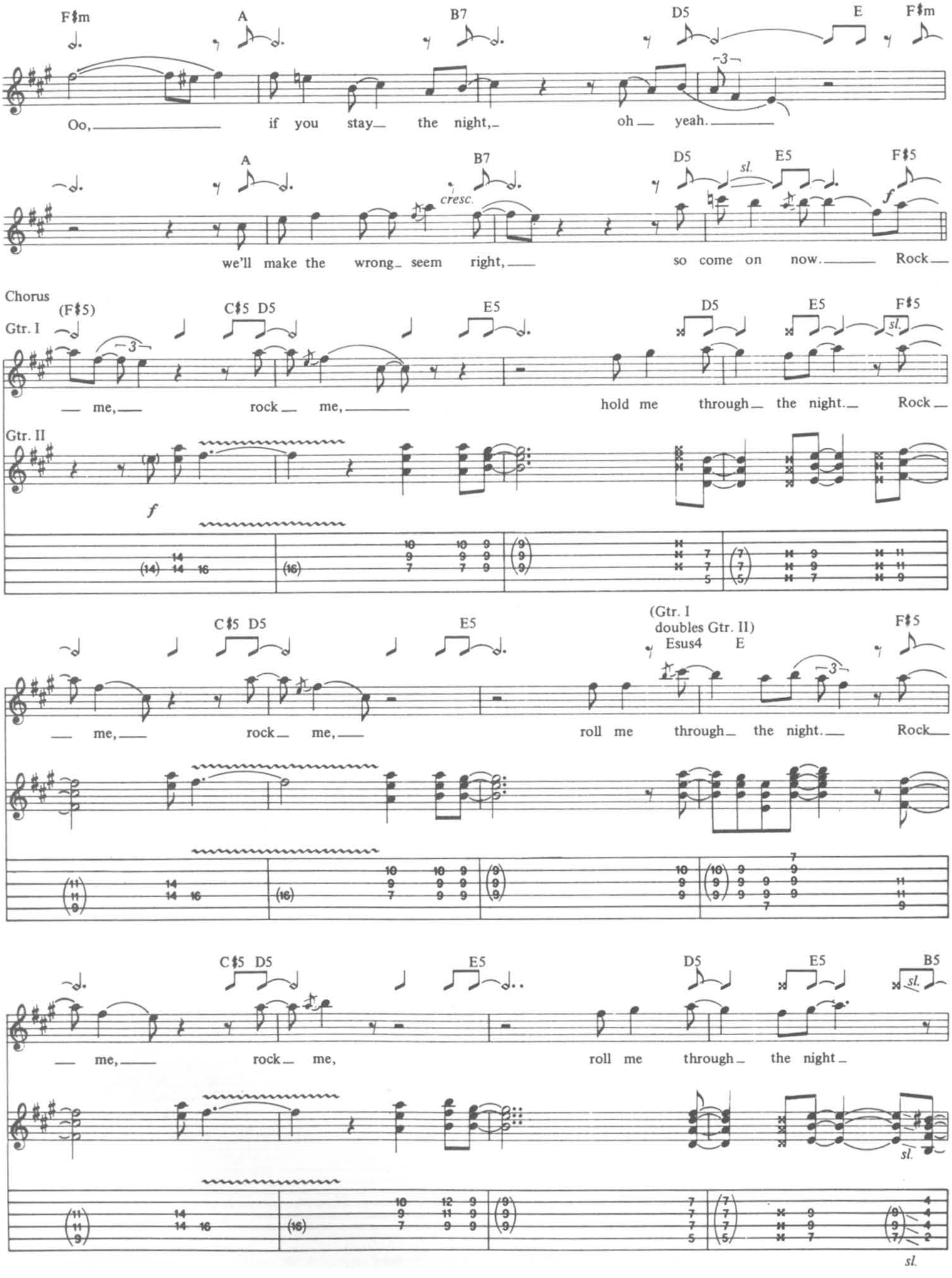
Words and Music by
MARK KENDALL, JACK RUSSELL,
ALAN NIVEN & MICHAEL LARDIE
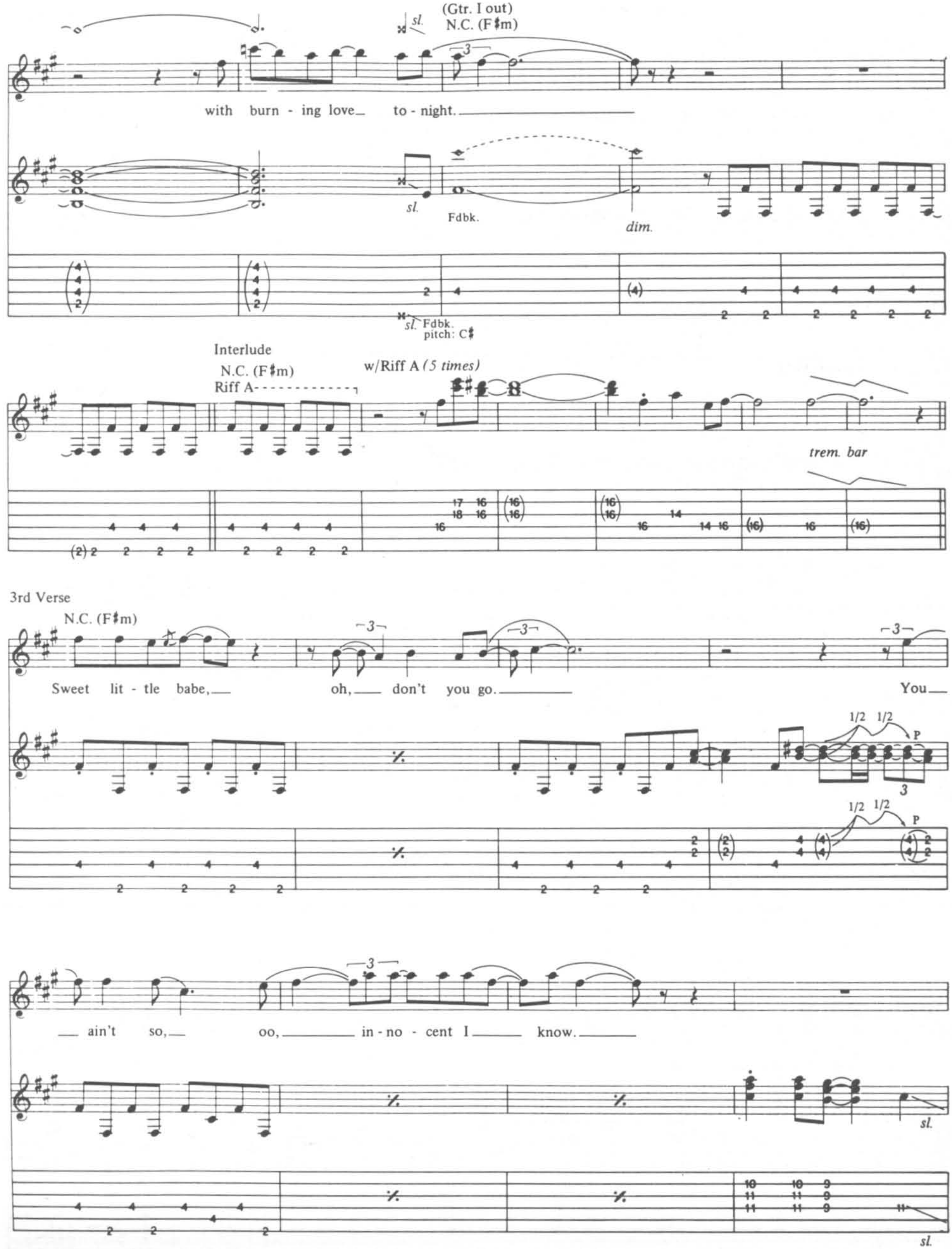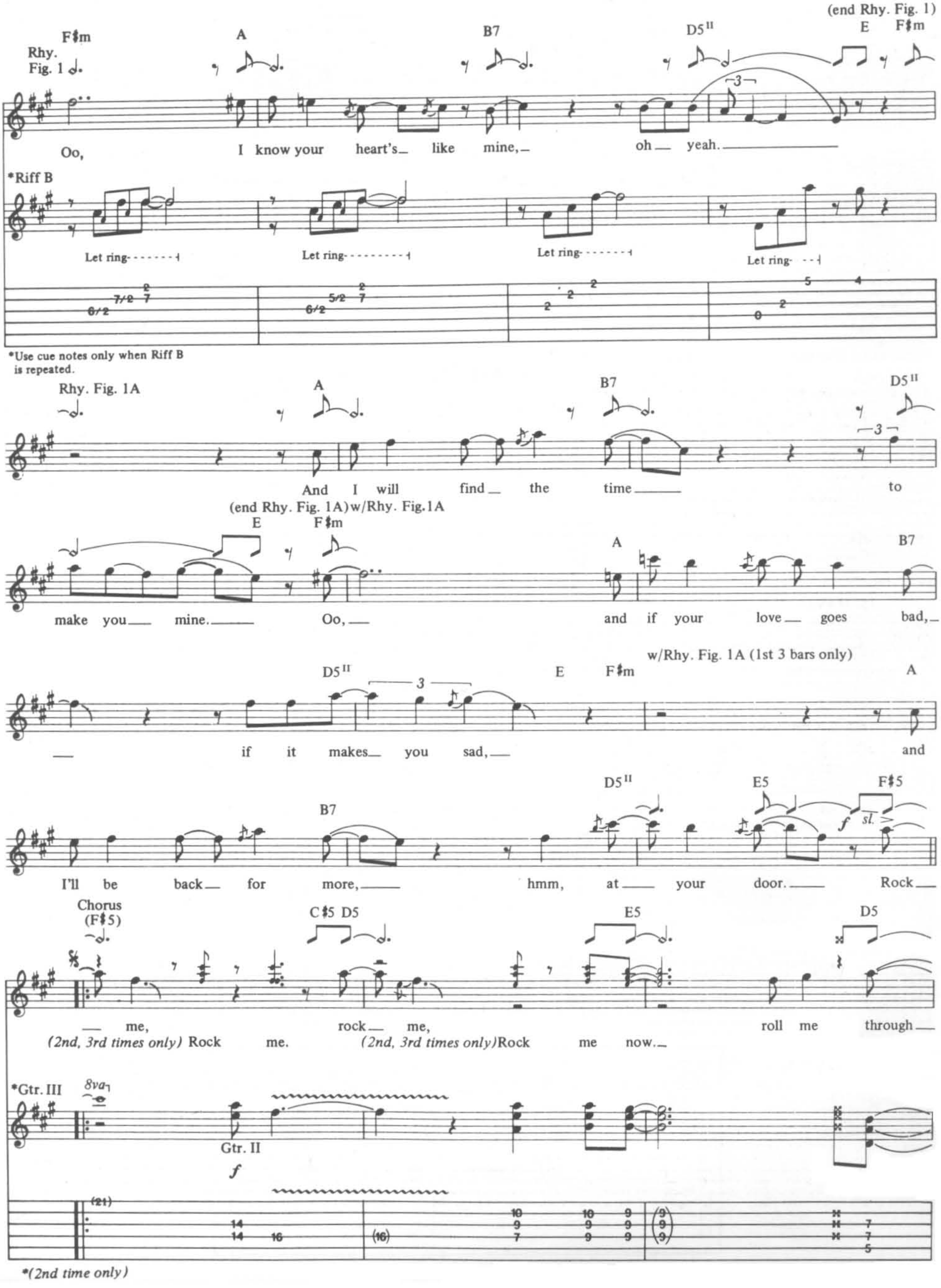



1st Verse
N.C. (F♯m)
Sweet lit - tle ba - by, you don't have to go.
Lit - tle ba - by, tell me you won't go.
Oh, we'd be so good to - geth - er if we had the time.
Oh,
1/2
Full
P
sl.
don't pick
Let ring
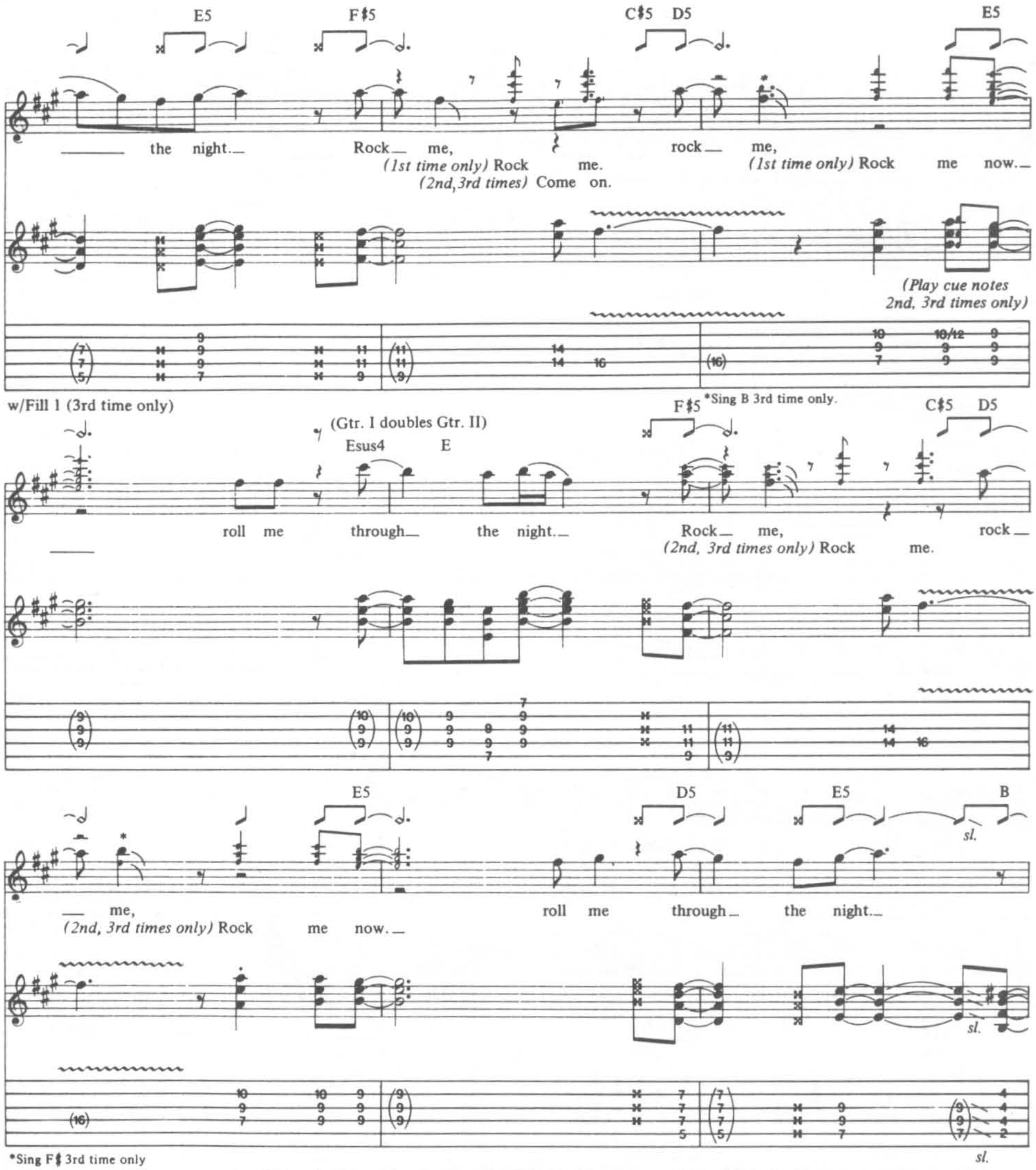

be-in' a-lone's a no-where s-state of mind.
(cont. in slashes)
sl.
F♯m
A
B7
D5II
Oo, lov-in' ain't no crime, oh, no.
E
F♯m
A
B7
I see your man ain't here,
D5II
E
F♯m
A
he don't care. Uh,
B7
D5II
E
F♯m
when the night is gone, uh, we'll move on.
(cont. in notation)
A
B7
D5II
We'll have to find a way to
E5
N.C. (F♯m)
face an-oth-er day.
H

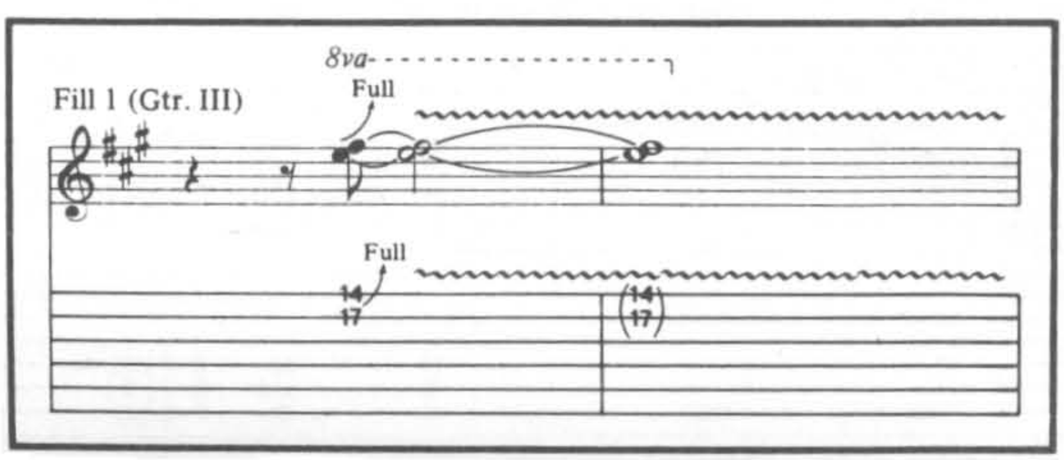

Full
Full
P
Let ring
Full
P H
trem. bar
2nd Verse
N.C.(F#m)
Search the world_ for some-one I'll nev - er find._
1/2
Some-one who ain't,_ oo,_ the_ hurt - in' _ kind._
(cont. in slashes)
sl.
don't pick
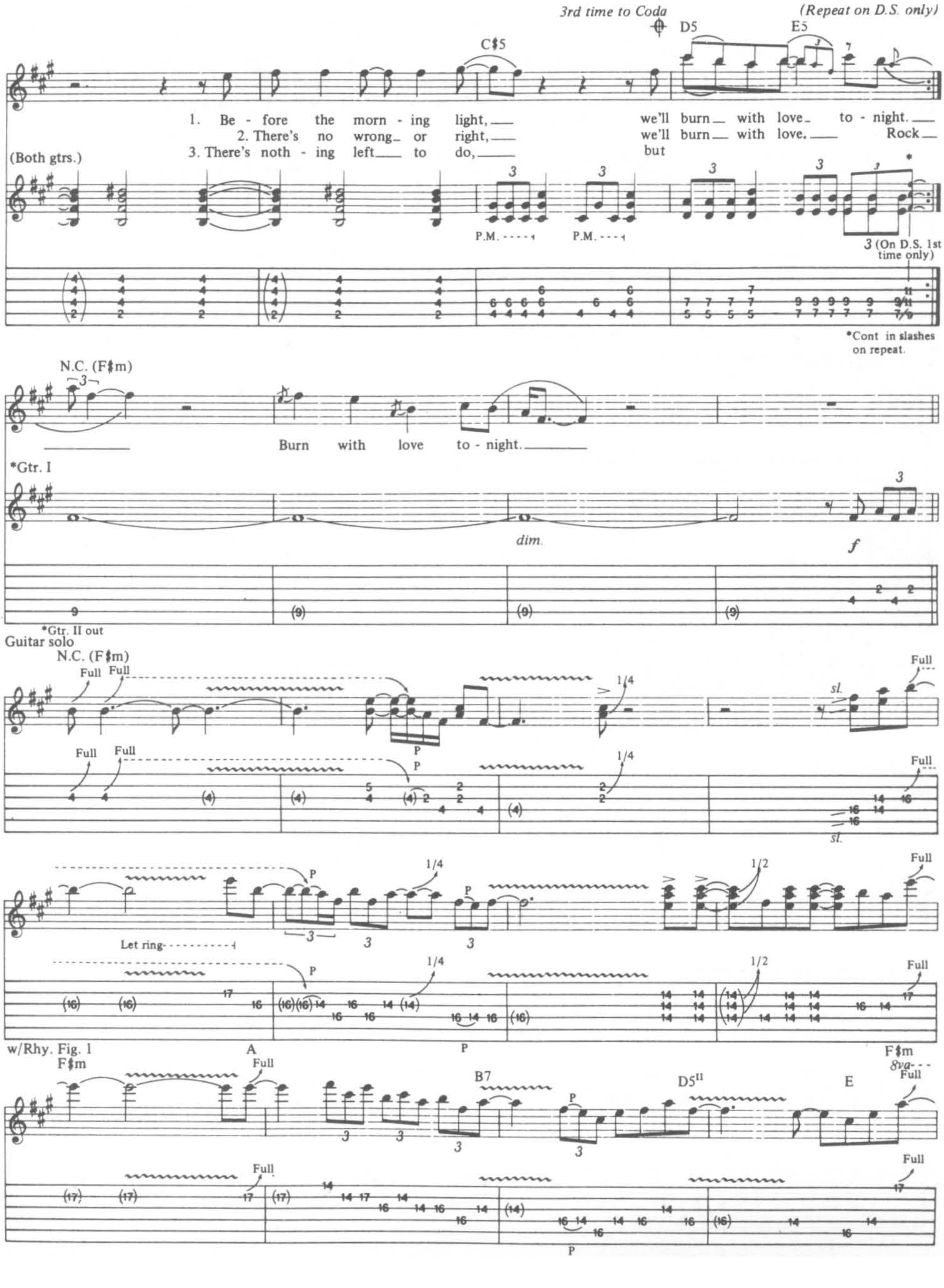

F♯m A B7 D5 E F♯m
Oo, if you stay the night, oh yeah.
A B7 D5 E5 F♯5
cresc. sl. f
we'll make the wrong seem right, so come on now. Rock
Chorus
(F♯5) C♯5 D5 E5 D5 E5 F♯5
Gtr. I
me, rock me, hold me through the night. Rock
Gtr. II
C♯5 D5 E5
(Gtr. I doubles Gtr. II)
Esus4 E F♯5
me, rock me, roll me through the night. Rock
C♯5 D5 E5 D5 E5 B5
me, rock me, roll me through the night
sl.
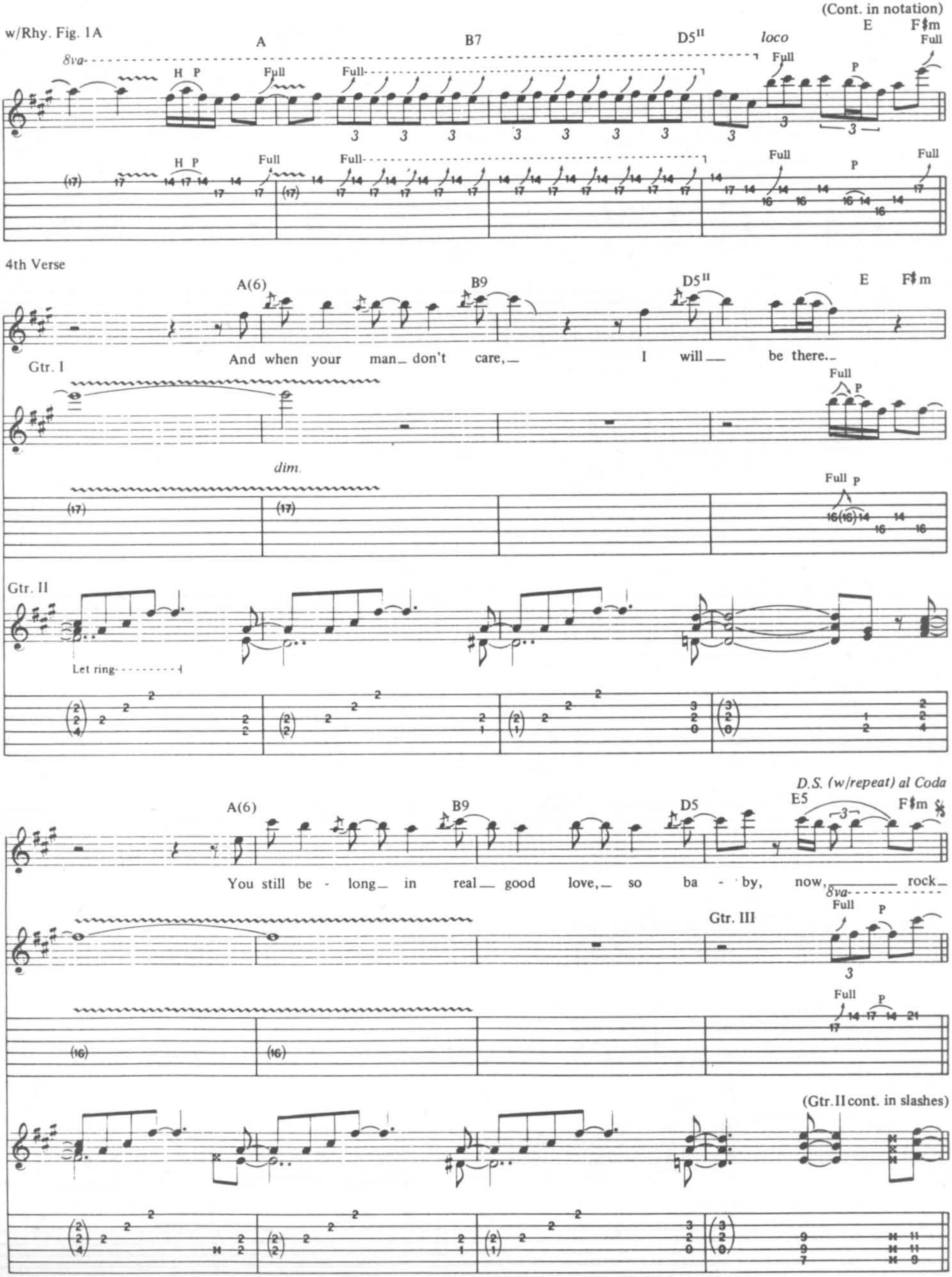

(Gtr. I out)
N.C. (F♯m)
with burn - ing love to - night.
Fdbk.
dim.
Fdbk. pitch: C♯
Interlude
N.C. (F♯m)
Riff A
w/Riff A (5 times)
trem. bar
3rd Verse
N.C. (F♯m)
Sweet lit - tle babe, oh, don't you go. You
ain't so, oo, in - no - cent I know.
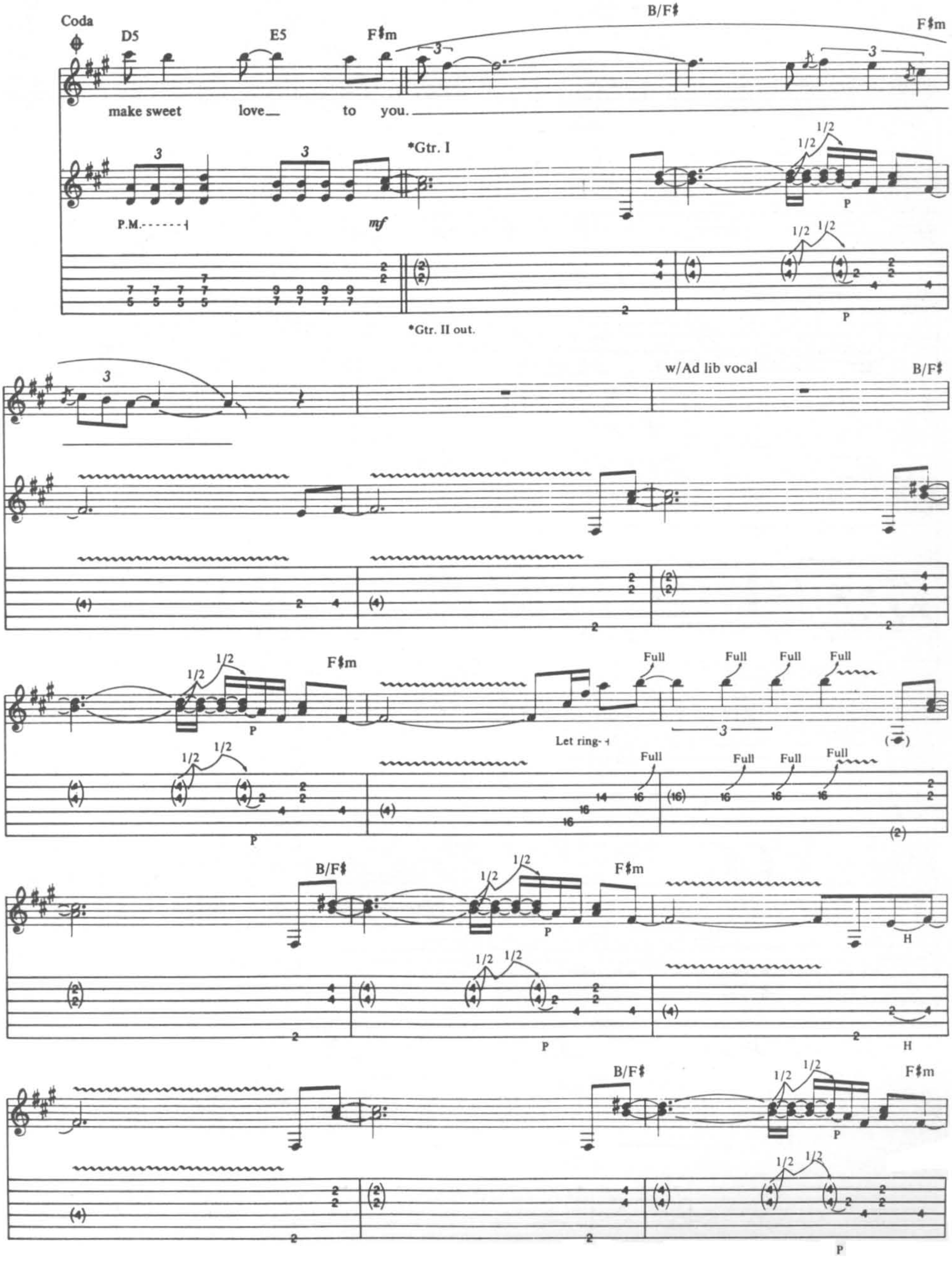

(end Rhy. Fig. 1)
F♯m
A
B7
D5 II
E
F♯m
Rhy. Fig. 1
Oo, I know your heart's like mine, oh yeah.
*Riff B
Let ring
*Use cue notes only when Riff B is repeated.
Rhy. Fig. 1A
And I will find the time to
(end Rhy. Fig. 1A) w/Rhy. Fig. 1A
make you mine. Oo,
and if your love goes bad,
w/Rhy. Fig. 1A (1st 3 bars only)
if it makes you sad,
and
I'll be back for more, hmm, at your door. Rock
E5
F♯5
sl.
Chorus
(F♯5)
C♯5 D5
D5
me, rock me, roll me through
(2nd, 3rd times only) Rock me. (2nd, 3rd times only) Rock me now.
*Gtr. III
8va
Gtr. II
*(2nd time only)
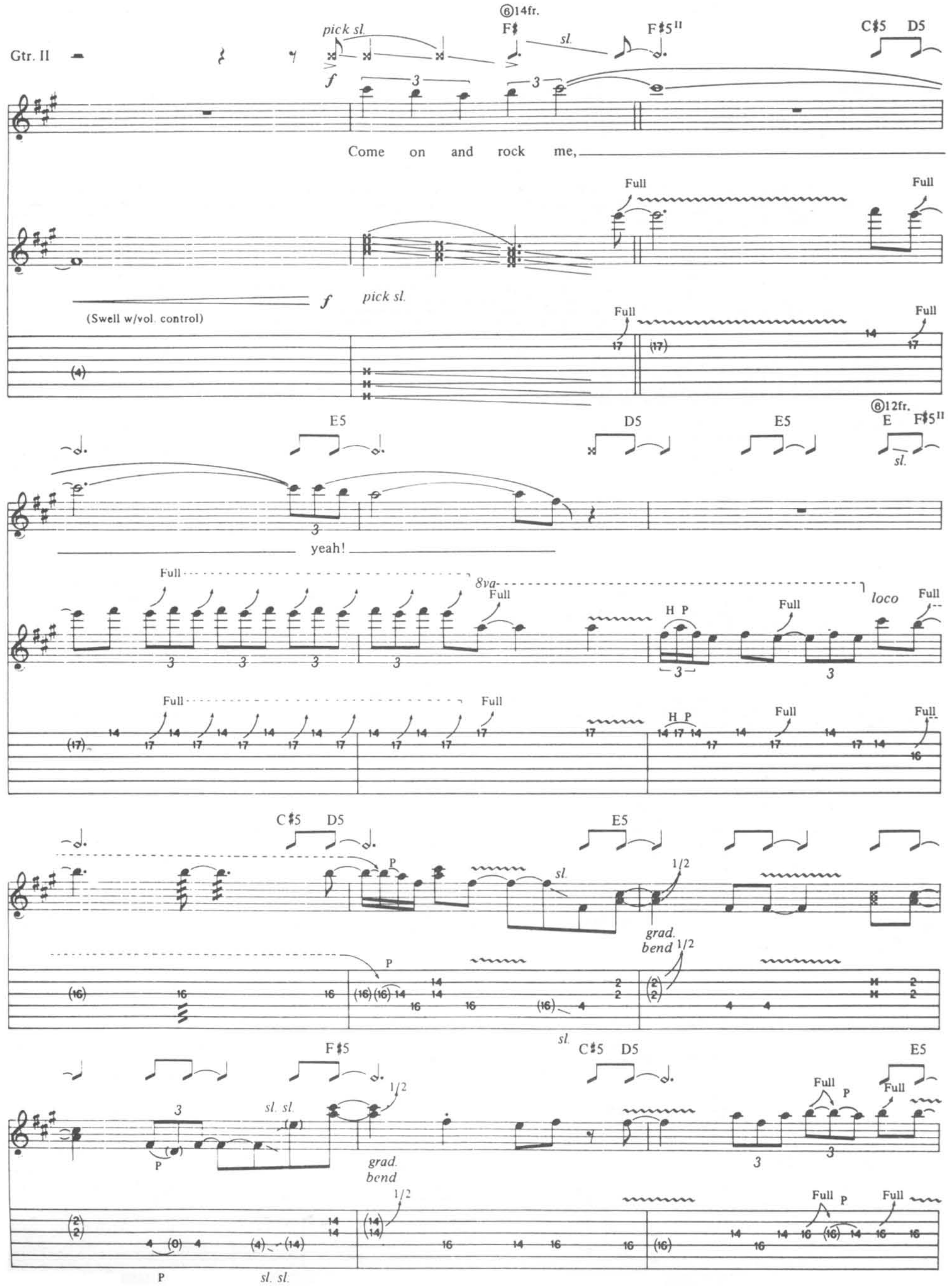

E5
F♯5
C♯5 D5
E5
the night.
Rock me,
rock me,
(1st time only) Rock me.
(1st time only) Rock me now.
(2nd, 3rd times) Come on.
(Play cue notes 2nd, 3rd times only)
w/Fill 1 (3rd time only)
(Gtr. I doubles Gtr. II)
Esus4
E
F♯5
*Sing B 3rd time only.
C♯5 D5
roll me through the night.
Rock me,
rock
(2nd, 3rd times only) Rock me.
E5
D5
E5
B
sl.
me,
(2nd, 3rd times only) Rock me now.
roll me through the night.
*Sing F♯ 3rd time only
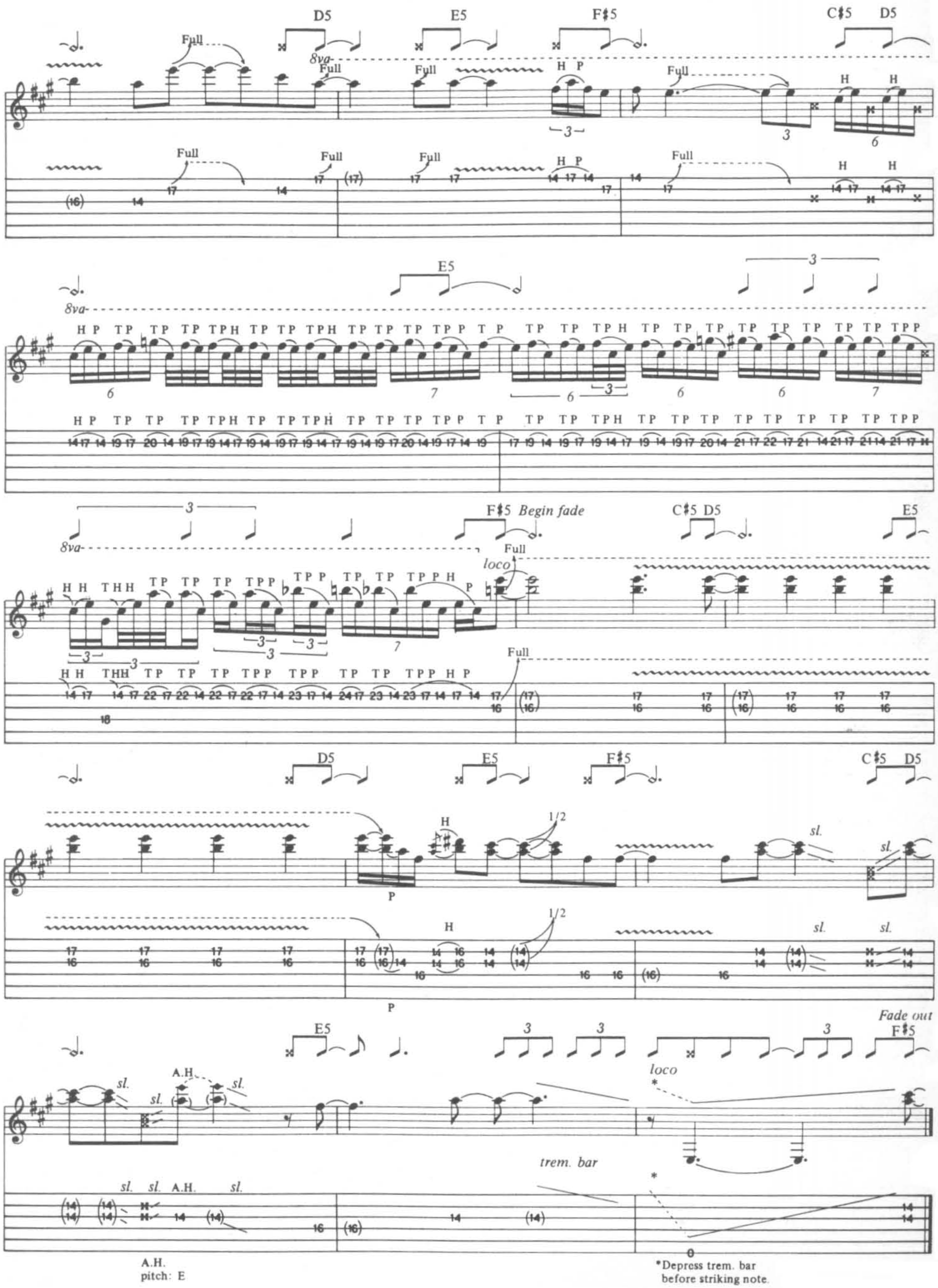

Fill 1 (Gtr. III)
8va
Full
Full


3rd time to Coda
(Repeat on D.S. only)
D5
E5
C♯5
1. Before the morning light, we'll burn with love to-night.
2. There's no wrong or right, we'll burn with love. Rock
3. There's nothing left to do, but
(Both gtrs.)
P.M.
(On D.S. 1st time only)
*Cont in slashes on repeat.
N.C. (F♯m)
Burn with love to-night.
*Gtr. I
dim.
f
*Gtr. II out
Guitar solo
N.C. (F♯m)
Full
1/4
sl.
Let ring
1/2
w/Rhy. Fig. 1
F♯m
A
B7
D5
E
F♯m
8va


w/Rhy. Fig. 1A
(Cont. in notation)
A
B7
D5II
loco
E
F♯m
8va
H P
Full
P
3
4th Verse
A(6)
B9
D5II
E
F♯m
And when your man don't care, I will be there.
Gtr. I
dim.
Gtr. II
Let ring
D.S. (w/repeat) al Coda
A(6)
B9
D5
E5
F♯m
You still be - long in real good love, so ba - by, now, rock
Gtr. III
(Gtr. II cont. in slashes)


Coda
D5
E5
F♯m
B/F♯
make sweet love to you.
*Gtr. I
P.M.
mf
*Gtr. II out.
w/Ad lib vocal
Let ring
Full
1/2
P
H


Gtr. II
pick sl.
⑥14fr.
F♯
F♯5II
C♯5 D5
Come on and rock me,
yeah!
Full
(Swell w/vol. control)
E5
D5
⑥12fr.
E
F♯5II
8va
loco
H P
grad. bend
1/2
F♯5
sl. sl.


D5
E5
F♯5
C♯5 D5
8va
Full
H P
3
6
E5
7
F♯5 Begin fade
C♯5 D5
E5
loco
1/2
sl.
A.H.
Fade out
F♯5
trem. bar
A.H.
pitch: E
*Depress trem. bar
before striking note.

BAD MEDICINE / BON JOVI
BLACK DOG / LED ZEPPELIN
BLACK MOUNTAIN SIDE / LED ZEPPELIN
CLOSER TO THE HEART / RUSH
GIRLS, GIRLS, GIRLS / MÖTLEY CRÜE
HERE I GO AGAIN / WHITESNAKE
LADIES' NITE IN BUFFALO? / DAVID LEE ROTH
LIVIN' ON A PRAYER / BON JOVI
MIDSUMMER'S DAYDREAM / TRIUMPH
MR. SCARY / DOKKEN
NEW WORLD MAN / RUSH
OVER THE HILLS AND FAR AWAY / LED ZEPPELIN
ROCK ME / GREAT WHITE
SKYSCRAPER / DAVID LEE ROTH
STAIRWAY TO HEAVEN / LED ZEPPELIN
START ME UP / ROLLING STONES
STILL OF THE NIGHT / WHITESNAKE
STONE IN LOVE / JOURNEY
TOBACCO ROAD / DAVID LEE ROTH
UNCHAIN THE NIGHT / DOKKEN
WAIT / WHITE LION
WANTED DEAD OR ALIVE / BON JOVI
WHOLE LOTTA LOVE / LED ZEPPELIN
YOU GIVE LOVE A BAD NAME / BON JOVI
YYZ / RUSH